CASHBOX™

MAY 21, 1988

NEWSPAPER $3.50

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happy birthday, JUKEBOX

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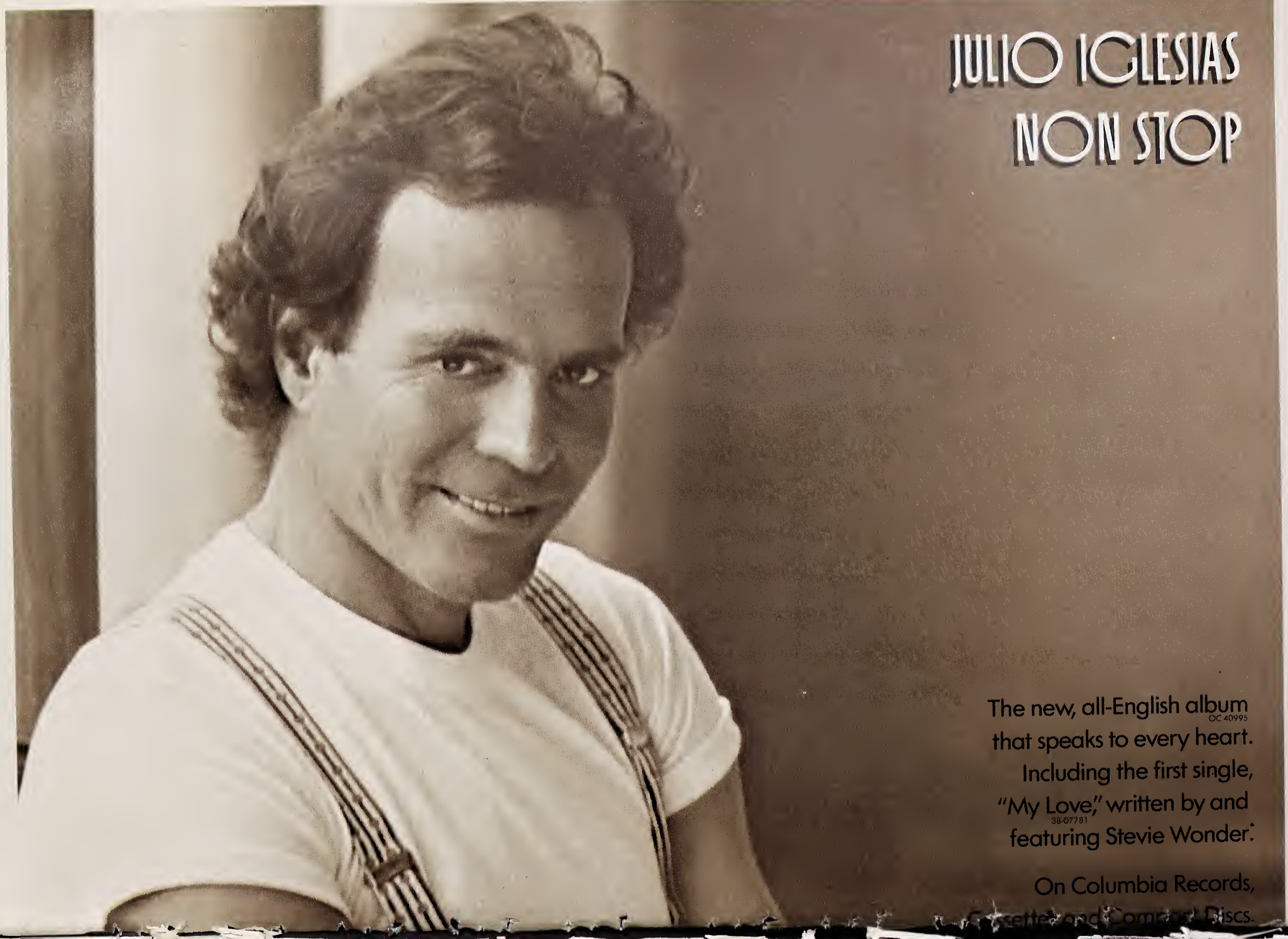
Cash Box Salutes The 100th Anniversary Of The Jukebox


JULIO IGLESIAS
NON STOP
The new, all-English album
OC 40995
that speaks to every heart.
Including the first single,
"My Love," written by and
38-07781
featuring Stevie Wonder.
On Columbia Records,
Cassettes and Compact Discs.

N STOP

May 31, Boston, MA—Great Woods

June 1, Columbia, MD—Merriweather Post

June 4, Chicago, IL—Poplar Creek

June 7, St. Louis, MO—The Fox

June 11, Albuquerque, NM—Tingley

June 12, Las Cruces, NM—Pan Am Center

June 16-19, Los Angeles, CA—Greek Theatre

June 23-25, Los Angeles, CA—Greek Theatre

June 29-30, Milwaukee, WI—Riverside

July 1, Detroit, MI—Pine Knob

July 5-7, Holmdel, NJ—Garden State

July 9, Wantagh—Jones Beach

July 12, Miami, FL—Miami Arena

*Appears courtesy of Motown Record Corporation. Produced by Humberto Gatica, Tony Renis, Julio Iglesias, Stevie Wonder and Ramon Arcusa.

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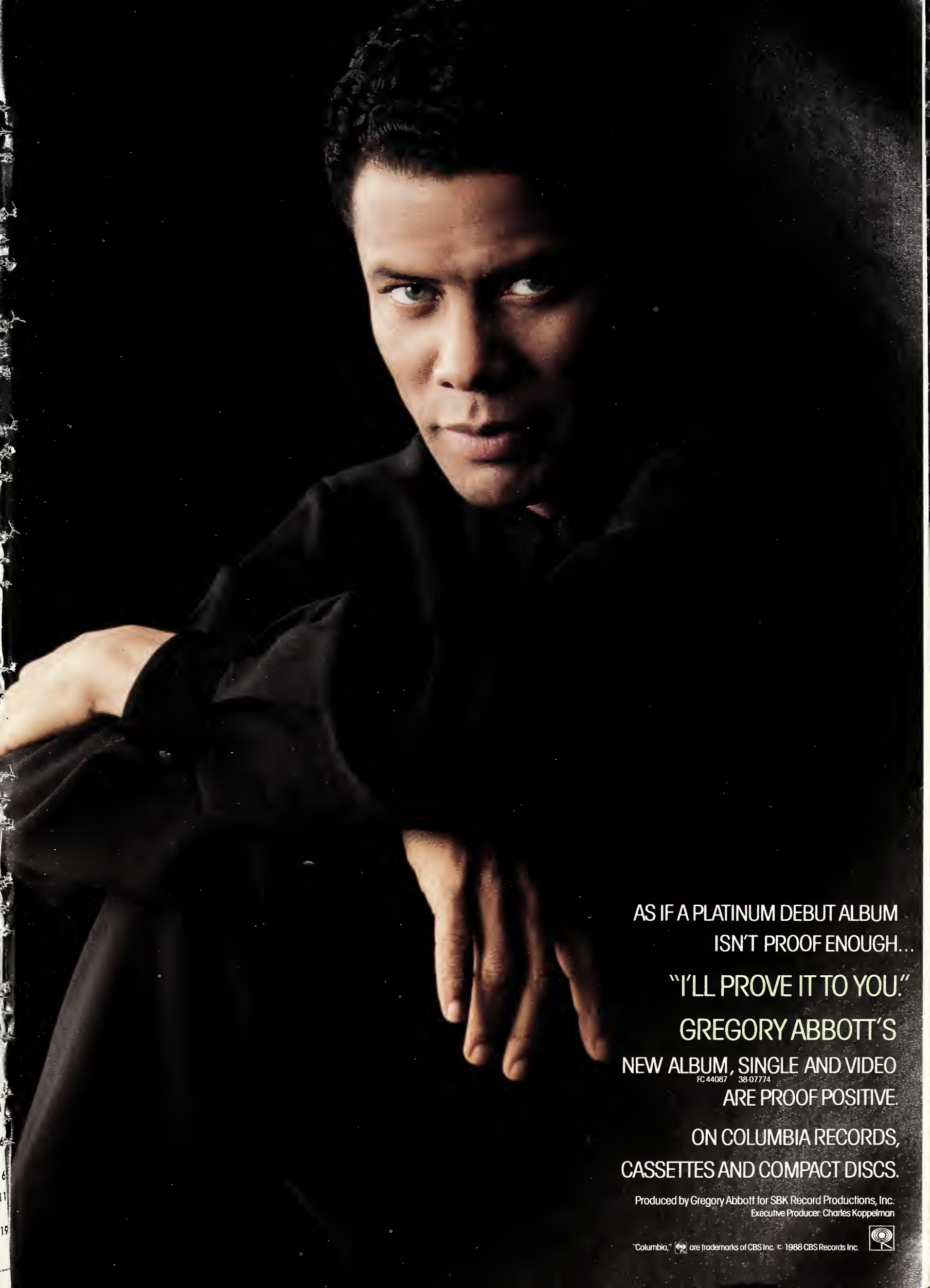
CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

			Last Week	Total Weeks
1	*ANYTHING FOR YOU* (Epic 34-07759)	Gloria Estefan and Miami Sound Machine	1	11
2	*ONE MORE TRY* (Columbia 38 07773)	George Michael	6	6
3	*WISHING WELL* (Columbia 38-07675)	Terence Trent D'Arby	2	19
4	*SHATTERED DREAMS* (Virgin 7-99383)	Johnny Hates Jazz	9	10
5	*NAUGHTY GIRLS (NEED LOVE TOO)* (Jive 1089-7-J)	Samantha Fox	8	13
6	*ANGEL* (Geffen 7-28249)	Aerosmith	3	17
7	*ALWAYS ON MY MIND* (EMI-Manhattan B 50123)	Pet Shop Boys	7	9
8	*PINK CADILLAC* (EMI-Manhattan B-50117)	Natalie Cole	5	12
9	*I DON'T WANT TO LIVE WITHOUT YOU* (Atlantic 7-89101)	Foreigner	11	10
10	*ELECTRIC BLUE* (Chrysalis VS4 43201)	Icehouse	10	15
11	*WAIT* (Atlantic 7-89126)	White Lion	14	13
12	*TWO OCCASIONS* (Solar/Capitol 70015)	The Deele	13	12
13	*EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684)	Daryl Hall John Oates	19	6
14	*PIANO IN THE DARK* (A & M AM3003)	Brenda Russell featuring Joe Esposito	18	15
15	*TOGETHER FOREVER* (RCA 8319-7-R)	Rick Astley	22	6
16	*WHERE DO BROKEN HEARTS GO* (Arista AS1-9674)	Whitney Houston	4	13
17	*PROVE YOUR LOVE* (Arista AS1 9676)	Taylor Dayne	12	14
18	*DREAMING* (Virgin/A & M AM 3002)	Orchestral Manoeuvres In The Dark	21	11
19	*FOOLISH BEAT* (Atlantic 7-89109)	Debbie Gibson	27	5
20	*CIRCLE IN THE SAND* (MCA MCA-53308)	Belinda Carlisle	30	6
21	*MAKE IT REAL* (MCA MCA-53311)	The Jets	32	5
22	*WE ALL SLEEP ALONE* (Geffen 7-27986)	Cher	26	7
23	*GET OUTTA MY DREAMS, GET INTO MY CAR* (Jive/Arista 9678)	Billy Ocean	15	15
24	*STRANGE BUT TRUE* (Reprise 7-27998-A)	Times Two	28	11
25	*THE VALLEY ROAD* (RCA 7645-7-R)	Bruce Hornsby & The Range	35	4
26	*GIRLFRIEND* (MCA MCA-53185)	Pebbles	17	16
27	*DEVIL INSIDE* (Atlantic 7-89144)	INXS	16	15
28	*ALPHABET ST.* (Paisley Park/Warner Bros. 7-27900)	Prince	39	4
29	*DIRTY DIANA* (Epic 34 07739)	Michael Jackson	42	3
30	*MY GIRL* (Capitol B-44124)	Suavé	31	10
31	*KISS ME DEADLY* (Dreamland/RCA 6866-7)	Lita Ford	38	8
32	*I STILL BELIEVE* (MCA MCA-53288)	Brenda K. Starr	37	8
33	*I'M STILL SEARCHING* (EMI-Manhattan B-50116)	Glass Tiger	34	7
34	*NIGHTIME* (Virgin 99350)	Pretty Poison	36	8
35	*ONE GOOD REASON* (Chrysalis VS4 43204)	Paul Carrack	33	4
36	*WHEN WE KISS* (Synthicide/Enigma B-75018)	Bardeux	40	7
37	*THE FLAME* (Epic 34-07745)	Cheap Trick	41	7
38	*NOTHIN' BUT A GOOD TIME* (Enigma/Capitol B-44145)	Poison	44	5
39	*NITE AND DAY* (Uptown/Warner Bros. 7-28192)	Al B. Sure!	46	7
40	*BEDS ARE BURNING* (Columbia 38-07433)	Midnight Oil	43	8
41	*DA' BUTT* (From School Daze)(EMI-Manhattan B-50115)	E.U.	45	7
42	*UNDER THE MILKY WAY* (Arista AS1-9673)	The Church	47	7
43	*SOME KIND OF LOVER* (MCA MCA-53235)	Jody Watley	20	16
44	*MAN IN THE MIRROR* (Epic 34-07668)	Michael Jackson	24	16
45	*ROCKET 2 U* (MCA MCA-53254)	The Jets	29	18
46	*POUR SOME SUGAR ON ME* (Mercury/PolyGram 870 298-7)	Def Leppard	57	4
47	*I SAW HIM STANDING THERE* (MCA MCA-53285)	Tiffany	25	12
48	*ONE STEP UP* (Columbia 38-07726)	Bruce Springsteen	23	13
49	*MERCEDES BOY* (MCA 53279)	Pebbles	66	3
50	*HEART OF MINE* (Columbia 38-07780)	Boz Scaggs	55	4
51	*NEW SENSATION* (Atlantic 7-89080)	INXS	71	2
52	*SHOULD I SAY YES?* (Atlantic 7-89108)	Nu Shooz	54	6
53	*NEVER GONNA GIVE YOU UP* (RCA 5347-7-RAA)	Rick Astley	48	23
54	*I WISH I HAD A GIRL* (CBS Associated/CBS ZS4 07720)	Henry Lee Summer	49	15
55	*PROMISE ME* (Fever/Sutra 1917)	The Cover Girls	56	8
56	*LOST IN YOU* (Warner Bros. 7-27927)	Rod Stewart	67	3
57	*PAMELA* (Columbia 38 07715)	Toto	50	14
58	*ENDLESS SUMMER NIGHTS* (EMI/Manhattan B-50113)	Richard Marx	52	18
59	*TAKE IT WHILE IT'S HOT* (Atco 7-99352)	Sweet Sensation	60	7
60	*SUPERSONIC* (Ruthless/Atlantic 7-99328)	J. J. Fad	69	4
61	*RUSH HOUR* (EMI- Manhatten B-50118)	Jane Wiedlin	70	3
62	*HANDS TO HEAVEN* (A&M 2991)	Breathe	72	3
63	*TALL COOL ONE* (Es Paranza/Atlantic 7-99348)	Robert Plant	68	4
64	*I SHOULD BE SO LUCKY* (Geffen 7-27922)	Kylie Minogue	73	2
65	*OUT OF THE BLUE* (Atlantic 7-89129)	Debbie Gibson	58	17
66	*I WANT HER* (Vintertainment/Elektra 7-69431)	Keith Sweat	53	18
67	*(SITTIN' ON) THE DOCK OF THE BAY* (Columbia 38-07680)	Michael Bolton	65	18
68	*PARADISE* (Epic 34-07904)	Sade	77	2
69	*SAY IT AGAIN* (Arista AS1-9636)	Jermaine Stewart	51	10
70	*BREAKAWAY* (A & M AM-3014)	Big Pig	59	9
71	*YES* (RCA 6989-7-RAA)	Merry Clayton	63	12
72	*YOU DON'T KNOW* (Virgin 7-99405)	Scarlett & Black	61	17
73	*TROUBLE* (Mercury 870 154-7)	Nia Peeples	78	3
74	*MOST OF ALL* (MCA MCA-53258)	Jody Watley	76	4
75	*LOVE STRUCK* (A & M AM-3020)	Jesse Johnson	75	5
76	*BLUE MONDAY 1988* (Qwest/Warner Bros. 7-27979)	New Order	80	2
77	*PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	81	3
78	*JUST GOT PAID* (Columbia 38-07744)	Johnny Kemp	87	2
79	*UNDERNEATH THE RADAR* (Sire/Warner Bros. 7-27968)	Underworld	79	4
80	*HOLD ON TO THE NIGHT* (EMI-Manhattan B-50106)	Richard Marx	DEBUT	
81	*SOMETHING JUST AIN'T RIGHT* (Vintertainment/Elektra 7-69411)	Keith Sweat	82	3
82	*LOVE CHANGES(EVERYTHING)* (Capitol B-44137)	Climie Fisher	86	2
83	*MAKE ME LOSE CONTROL* (Arista AS1-9686)	Eric Carmen	DEBUT	
84	*BEHIND THE WHEEL* (Sire/Warner Bros. 7-27991)	Depeche Mode	85	2
85	*FORGIVE ME FOR DREAMING* (Chrysalis VS4-43237)	Elisa Fiorillo	88	2
86	*ROOTY TOOT TOOT* (Mercury/PolyGram 870 327-7)	John Cougar Mellencamp	89	2
87	*WILD, WILD WEST* (Jive/RCA 1086-7-JXAB)	Kool Moe Dee	90	2
88	*TOMORROW PEOPLE* (Virgin 7-99347)	Ziggy Marley & The Melody Makers	DEBUT	
89	*MY LOVE* (Columbia 38-07781)	Julio Iglesias Featuring Stevie Wonder	91	2
90	*BLACK AND BLUE* (Warner Bros. 7-27891)	Van Halen	DEBUT	
91	*LIKE THE WEATHER* (Elektra 7-69418)	10,000 Maniacs	DEBUT	
92	*GET IT* (Motown 1930MF)	Stevie Wonder & Michael Jackson	84	3
93	*BROKEN LAND* (Elektra 7-69414)	The Adventures	83	2
94	*STAND UP* (Warner Brothers 7-28108)	David Lee Roth	74	5
95	*RITUAL* (Mercury/PolyGram 870 183-7)	Dan Reed Network	64	10
96	*LOVE CHANGES EVERYTHING* (Warner Bros. 7-27935)	Honeymoon Suite	92	3
97	*DREAMIN' OF LOVE* (LMR 74001)	Stevie B	93	6
98	*CHECK IT OUT* (Mercury/PolyGram 870 126-7)	John Cougar Mellencamp	94	16
99	*LOVE IN THE FIRST DEGREE* (London/PolyGram 886 255-7)	Bananarama	62	11
100	*FATHER FIGURE* (Columbia 38-07682)	George Michael	95	19


AS IF A PLATINUM DEBUT ALBUM
ISN'T PROOF ENOUGH...
"I'LL PROVE IT TO YOU."
GREGORY ABBOTT'S
NEW ALBUM, SINGLE AND VIDEO
FC 44087 38-07774
ARE PROOF POSITIVE.
ON COLUMBIA RECORDS,
CASSETTES AND COMPACT DISCS.
Produced by Gregory Abbott for SBK Record Productions, Inc.
Executive Producer: Charles Koppelman
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CASH BOX

THE INTERNATIONAL MUSIC/COIN MACHINE/HOME ENTERTAINMENT WEEKLY

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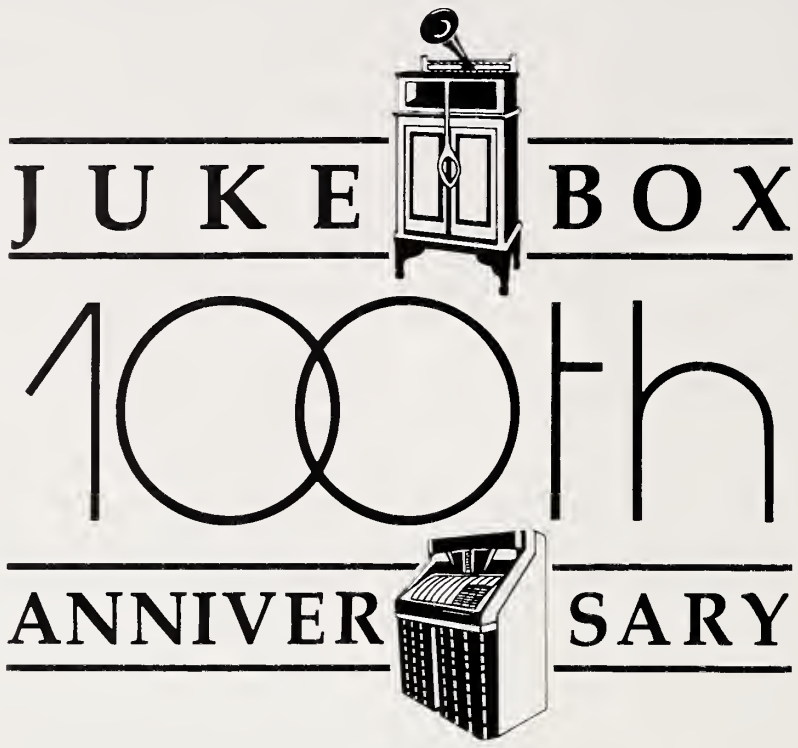


Jukebox Special Coverage Begins On Page 8

CONTENTS

Cover Story / 10
New Faces To Watch / 11
Executives On The Move / 13
Single Releases / 12
Album Releases / 12
Sounds & Visions / 18

COLUMNS
Points West / 10
East Coastings / 11
On Jazz / 17
Nashville Notables / 27
The Beat / 14

CHARTS
Top 40 Jazz Albums / 17
Top 75 Black Albums / 14
Top 100 Black Singles / 15
Top 100 Singles / 4
Top 200 LP's / 23 - 24
Top 50 Country Albums / 25
Top 100 Country Singles / 28
Top 75 12" Dance Singles / 16
Top 40 Compact Discs / 18

DEPARTMENTS
News / 8, 9, 13, 35
Black Contemporary / 14 - 15
The Independent Way / 19 - 22
Dance / 16
Country / 25 - 34
Coin Machine / 36 - 45
Classifieds / 47

TOP POP DEBUTS

SINGLES

80

HOLD ON TO THE NIGHT
Richard Marx – EMI-Manhattan

ALBUMS

37

OPEN UP AND SAY...AHH!
Poison – Enigma

#1
POP SINGLE
ANYTHING FOR YOU
Gloria Estafan & Miami Sound Machine
Epic

#1
B/C SINGLE
MERCEDES BOY
Pebbles
MCA

#1
COUNTRY SINGLE
EIGHTEEN WHEELS AND A DOZEN ROSES
Kathy Mattea
Mercury/PolyGram

#1
JAZZ ALBUM
SIMPLE PLEASURES
Bobby McFerrin
EMI-Manhattan

#1
COMPACT DISC
NOW AND ZEN
Robert Plant
EsParanza/Atlantic

#1
ALBUM
FAITH
George Michael
Columbia

#1
B/C ALBUM
FAITH
George Michael
Columbia

#1
COUNTRY ALBUM
ALWAYS AND FOREVER
Randy Travis
Warner Bros.

#1
12" SINGLE
NAUGHTY GIRL
Samantha Fox
Jive/RCA

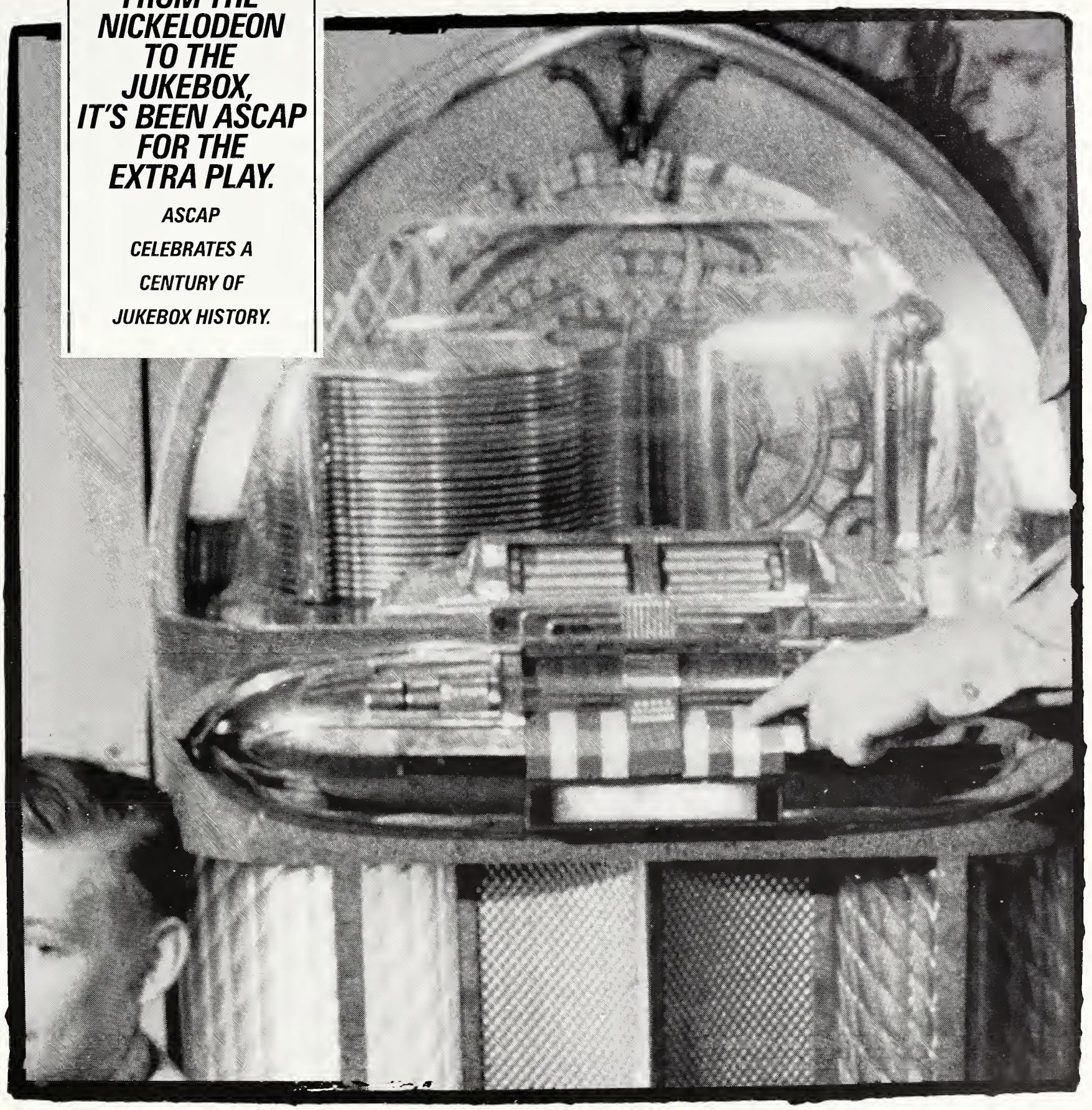
WINNER'S CIRCLE

LOST IN YOU
Rod Stewart
Warner Bros.

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

FROM THE NICKELODEON TO THE JUKEBOX, IT'S BEEN ASCAP FOR THE EXTRA PLAY.

ASCAP CELEBRATES A CENTURY OF JUKEBOX HISTORY.



AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

A S C A P

Mel Ilberman Named Senior VP, CBS Records Division

NEW YORK – Mel Ilberman has been named senior vice president, executive assistant to the president of the CBS Records Division, by Division president Tommy Mottola. Ilberman will be involved in the administration of all aspects of CBS Records' U.S. activities under the direction of Mottola.

Ilberman comes to CBS from PolyGram, where he has served as executive vice president since 1982. Prior to joining PolyGram, he had been general manager of CBS Songs; prior to that, he held a variety of executive positions at RCA, including director of financial operations, vice president of commercial operations, vice president of business affairs ans associated labels, and vice president of business affairs and international.

Mel Ilberman

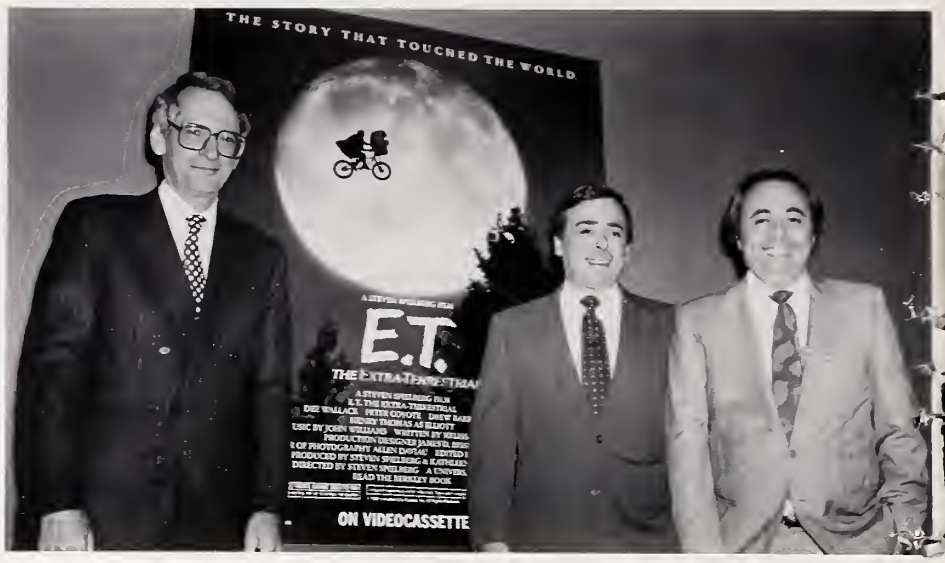
"Mel Ilberman has played a key role in the direction of three of the major companies in our business," said Mottola. "His return to CBS Records brings us one of the most qualified executives I know, in a position where his broad experience will do the most good for our company."

Quartararo To Senior V.P. Virgin

LOS ANGELES – Phil Quartararo has been promoted to Senior Vice President, Promotion and Marketing, Virgin Records. The announcement was made May 6th, 1988 by Jeff Ayeroff and Jordan Harris, Virgin Records Co-Managing Directors. In this position Quartararo will help conceive and oversee the overall promotion and marketing strategies of the company. Quartararo originally joined Virgin as Vice President of National Promotion. Previously he was at Arista Records in New York as Vice President of National Singles Promotion and started his career with A&M as a College Promotion Rep.

Phil Quartararo

BACHELOR NUMBER ONE? – Pictured during CEMA's recent convention in Los Angeles are (l to r): Joe Smith, President and Chief Executive Officer, Capitol Industries-EMI, Inc.; Bhaskar Menon, Chairman and Chief Executive Officer, EMI Music Worldwide; Nikki Vallot, Vice President, Alternative Marketing/Administration, CEMA; and Dennis White, President, CEMA.



The Men Behind The E.T. Deal – Responsible for bringing E.T. The Extra-Terrestrial *home for the holidays on videocassette are (l-r) Sidney J. Sheinberg, President and Chief Operating Officer of MCA Inc.; Roger Enrico, President and Chief Executive Officer of Pepsi-Cola Company; and Gene F. Giaquinto, President of MCA Home Entertainment.*

E.T. Comes Home On Video

By Julius Robinson

LOS ANGELES – In a cooperative agreement between MCA Home Video, Steven Spielberg's Amblin Entertainment and Pepsi-Cola, *E.T. The Extra-Terrestrial* will be released on video October 27th at $24.95. The announcement was made at a May 5th Universal City, CA press conference by Sidney J. Sheinberg, President of MCA Inc. and Gene Giaquinto, President of the MCA Home Entertainment Group. The price, already less than a third of the normal retail list of most "A" titles, will be further reduced through a special $5 rebate offer with proof of purchase from Pepsi-Cola, lowering the video's price to $19.95. The rebate offer is limited through January 30th. There will be no pay-per-view or cable release of the film during the promotion. The video itself will be available for an unspecified limited period. A portion of proceeds will be donated to the Special Olympics.

The release of *E.T.* is an important event in the history of video marketing. Since its original theatrical release in 1982 to rave critical reviews, Spielberg's heartwarming story of a boy's friendship with a loveable alien became the largest grossing film of all time, garnering a monumental $700 million in box office revenues. This unprecedented popularity of a one-of-a-kind film has led to a marketing strategy focusing on sell-through over rental, hence the reduced retail price and mass ad blitz. The Pepsi tie-in not only includes a rebate program but a cooperative ad campaign with MCA that is estimated to have a $25 million dollar budget.

Roger Enrico of Pepsi detailed television spots that would star E.T. himself. Additionally there will be a Pepsi sweepstakes with a 100,000 giveaway videos. Enrico called the *E.T.* campaign "the largest promotion Pepsi has ever run."

In total videocassette sales, it is expected that *E.T.* will surpass the current sales leader *Top Gun* (Paramount), which has sold more than 3 million units at $26.95.

MCA Launches Uni Records

MCA has announced the launch of UNI Records, which the comany describes as a British/American street-oriented rock label. David Simone, former head of Arista and Phonogram in the United Kingdom, has been named president of the new label.

In making the announcement, Irving Azoff, president of MCA Music Entertainment Group, said "We conducted an extensive search for all the elements to properly launch this important new addition to the MCA Entertainment Group. David Simone's industry experience is world-wide." Simone has worked in the U.K with such successful acts a Haircut 100, the Thompson Twins and Def Leppard.

Simone said the label will aggressively pursue performers who are "a the forefront and cutting edge of rock music." So far the UNI roster includes several new Britsh artists, including Cactus World News, Transvision Vamp, WET WET WET and Big Bam Boo. The label will also concentrate on urban music, with the Strong City Records roster and rap superstars Eric B & Rakim. No

(Continued on page 3

happy birthday,

Coverage continues on page 36

JUKEBOX
Put Another 'Dollar' In

by Camille Compasio

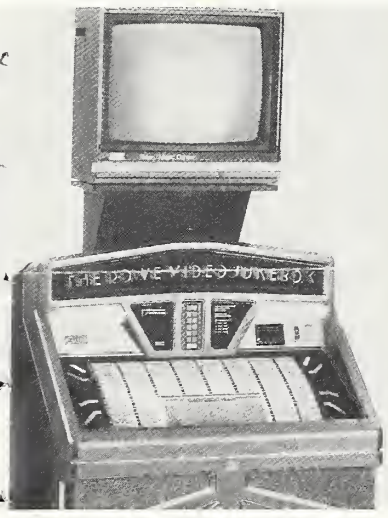
(Ed Note: The following article is being reproduced, in part, from the Nov. 7, 1987 edition of Cash Box *because of its significance to our "Salute To The Jukebox").*

A nickel won't get you too much nowadays so we took the liberty of updating the opening lyric of this familiar tune, with all due respects to the composer and artist who made it famous.

When you think about it, were it not for the jukebox, many an operator would not be in business today. A lot of routes were started years back with this single piece of coin-operated entertainment, during a time when there was little much else to offer. As the saying goes, music has universal appeal. It bridges the language barrier–you can enjoy the sound, whether or not you can understand the lyrics.

As defined in Webster's New World dictionary, the word juke refers to a "jook house" (or roadhouse) and the combined term (colloq.) means "an electric phonograph operated by a coin." Well, the jukebox has long since emerged and proliferated beyond the confines of its early roots. The location base has expanded commensurate with the numerous innovations in design, cosmetics and techonolgy that have created a greater awareness and acceptance on the part of the public and an ever growing number of jukebox fans.

Pictured are some of the current models.



Rowe Video Jukebox

Seeburg Laser Music CD Jukebox

LOOK FOR
"De'Saint"
First national release
"ON AND ON"
Produced by:
STET BLANCETT
and
De'Saint

Distributed by:
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PRODUCTIONS
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Manager:
PETE DELGERCIA
(305) 565-6512

Fresh Squeezed Records, Inc.
c/o STET BLANCETT
3482 N.E. 12th Terrace

Cafe 50's – Jukebox Is Core Of Business

By Julius Robinson

LOS ANGELES – Walking into any one of the three Los Angeles area Cafe 50's restaurants is a little like stepping into a time machine and going back to the era of Ike and Elvis. Although designed from scratch, they look like they were built 30 years ago. The busy Van Nuys store features chrome rimmed counters, walls covered with fifties movie posters, and the aroma of a varied selection of food from hamburgers to fresh trout to Chicken Florentine. One of the most important elements that creates the mood is the jukebox. The Sherman Oaks restaurant features Seeburg machines with individual terminals for each table (wall boxes). The terminals allow for easy access to record selection for the customer. Craig Martin, co-owner of the restaurants spoke to *Cash Box* about his system.

"The jukebox is the core of our restaurants," says Martin. "Everything revolves around the nostalgia of the music. My record selection goes from 1950-1963. The machines are priced like 1957, with 3 selections for a quarter, one for a dime. At my Venice store I've got everything priced pre-1957, at a nickel a song and six songs for a quarter. The problem I had was getting the credit units back to the lower price, so the other Sherman Oaks and Hermosa Beach locations remain a dime minimum. I'm in the business to sell food, not to make money off of the machines. That's why I don't charge a lot of money. Some restaurants go a quarter a song."

Martin wanted every element of his restaurants to be authentic, so he searched and found vintage fifties jukeboxes.

"I'm a stickler for detail...I have original Chicago soda fountains for example. In my stores the first thing you see is the jukebox, it sets the tone for our kind of operation. I bought my own systems from operators that had them sitting in warehouses. My partner, he's a grease-monkey, he gets into fixing them. I have a friend who works for IBM who used to fix jukeboxes as a summer job back in Jersey. My managers know how to deal with coin jams. So my maintenance is low."

"I pay an operator's fee and buy records, but the machines pay for themselves, not to mention creating the atmosphere we want."

"One adjustment I had to make was to make the machines track lighter. I found that my older originals were ok, but new reissues are mastered on cheaper vinyl and wear out faster. The adjustment alleviated the problem."

Martin found that the boxes were integral part of the ambience of his fifties diner concept, and well worth the time required to train employees on how to maintain the jukeboxes.

Martin concludes, "You're only as good as the people that are running the system for you."

Cafe 50's – This room is a new addition to the Sherman Oaks, California location featuring a large jukebox and several "wall boxes" or terminals at each table.

The Best Jukebox in America

by Joe Williams

If you want to find the best jukebox in America, you'll have to go to St. Louis, Missouri, to a funky strip of Delmar Blvd. called the University City Loop and a popular watering hole called Blueberry Hill.

Blueberry Hill is like a museum of pop culture stuffed into a crowded bar. In display cases along the wall, Howdy Doody lunchboxes and vintage Superman comics peer out at the patrons, many of whom are students at nearby Washington University. On a ledge above the dining area, a man-sized marionette, a ceramic Pan and gigantic pelican hold court. The walls are decked with vintage automobile parts and enormous reproductions of St. Louis Cardinal

(Continued on page 35)

POINTS WEST

BLURBS, BLURBS, BLURBS – On May 22, A&M recording artists **Big Pig** will headline The Roxy - two nights later, on May 24, Island recording artist **Melissa Etheridge** will appear at the fabled Sunset Strip nightspot...**The Pogues** will perform at the John Anson Ford Theatre on June 4...On June 7, Geffen will issue new LPs from both **Steve Forbert**(!!!) and **The Sun And The Moon** (formerly **Chameleons U.K.**)...**Rodney Crowell** will perform at The Roxy on June 8 in support of his excellent new Columbia LP, *Diamonds And Dirt*...I.R.S. Records will release **Ranking Roger's** solo debut LP, *Radical Departure*, on June 20. The album was co-produced by Roger and **Colin Fairley**...Geffen will issue **Jimmy Page's** long-awaited *Outrider* LP on June 21 - the advance single will be titled "Wasting My Time." Guests on the forthcoming project include **Robert Plant** and **Jason Bonham**...**The Neville Brothers** have signed to A&M and soon will head into the studio with **Daniel Lanois** producing...Be on the lookout for upcoming albums from **Sam Phillips** (Virgin), **Brian Wilson** (Warner Bros.), **Crowded House** (Capitol), **Robert Palmer** (EMI-Manhattan), **Jane's Addiction** (Warner Bros.) and **Devo** (Enigma)...and don't forget to celebrate **Nancy Sinatra's** birthday on June 8...Enough said...

Marvin Gaye *– This week, Motown Records unveiled* Marvin Gaye: A Musical Testament 1964-1984 *- a stunning musical tribute to a legendary performer.*

"PAT ON THE BACK" AWARD of the month goes to Motown Records for releasing ***Marvin Gaye:*** *A Musical Testament 1964-1984*, a two-record set compilation featuring some of the finest moments in the legendary performer's career. Among the 21 tracks included on the collection are "Try It Baby," "When Did You Stop Loving Me, When Did I Stop Loving You," "Little Darling I Need You" and "His Eye Is On The Sparrow." Also featured is Gaye's breathtaking, soulful (and previously unreleased) reading of "The Star-Spangled Banner," recorded live during the 1984 NBA All-Star Game. A must...

THIS JUST IN... – For those of you who have been holding your breath, you'll be glad to know that original **Sweet** members **Brian Connolly** and **Steve Preist** have reunited and signed a worldwide deal with the MCA-distributed Mechanic Records label. Mechanic Prez **Steve Sinclair** sez, "Sweet's influence on generations of bands, including contemporary rockers from **Krokus** to **R.E.M.**, makes them relevant for the late eighties and beyond."

PROMOTION OF THE MONTH – A flyer for the upcoming Paramount Home Video of *Brain Damage* offers a helpful in-store promotional idea: "Attach toy rubber eels to your sales staff, to your front door, and anywhere else where it'll look like a spooky invasion of parasites." Just thought that you would want to know...

Tracy Chapman *– Her critically acclaimed Elektra debut LP is currently bulleting its way up the* Cash Box *album chart... the first single, "Fast Car," is enjoying MTV exposure... now it appears that radio is beginning to take notice as well. For those of you who are unaware - you don't know what your missing.*

I'LL HAVE MY MACHINE CALL YOUR MACHINE, BABE – Sure, we were scared when Epic's **Hanna Bolte** called *Points West* asking for some pub on the label's **Killer Dwarfs**. Of course we were frightened when she gave us a frame by frame description of their current video. But nothing... nothing, could have prepared us for her blaring the band's current single, "We Stand Alone," in its entirety over the phone - pausing only once to say "listen, guitar solo!" That new form of promotion in itself merited a mention...

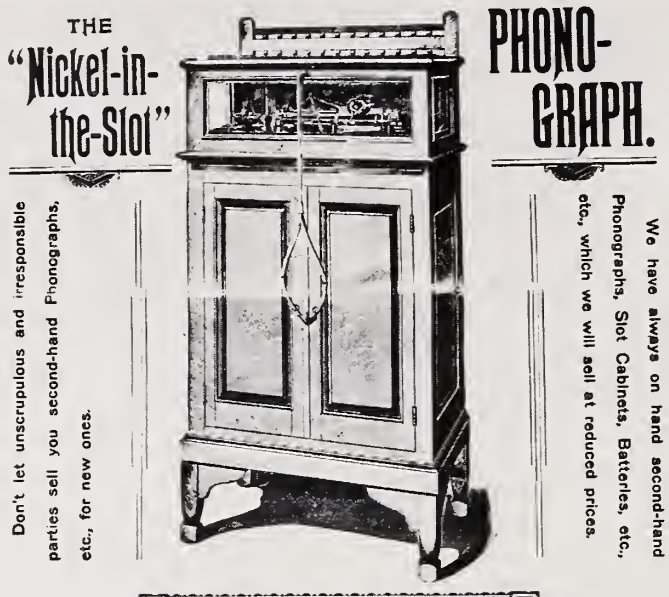
SOMETHING TO KEEP YOU CONTENT... – Both **Joan Armatrading** and **Marti Jones** have new A&M albums on the way.

Until next week...

Tom De Savia

COVER STORY

A Century Of Sound



This "Nickel-in-the-Slot phonograph is complete with cabinet and slot mechanism; two storage batteries and 12 "first class records." The North American Phonograph Co., with offices in Boston, New York, Philadelphia and Chicago, is marketing this "complete outfit" with a price tag of $185. There's no bar to push, no crank to turn, you just "drop the nickel" in and the machine does the rest. Their ad reads, "no saloon, hotel parlor or corridor, depot, store, or other place where many people congregate can afford to lose the profit which one of these machines would earn." A testimonial to the earning power of the jukebox, even way back when!

FEATURE SPOTLIGHT

House Of Schock

By Tom De Savia

LOS ANGELES – Capitol Records have recently released the self-titled debut album from House Of Schock - a new band fronted by Gina Schock and Vance DeGeneres. The names Schock and DeGeneres may sound familiar to some: Schock enjoyed tremendous national exposure as drummer for the hugely successful (now defunct) Go-Go's; bassist/songwriter DeGeneres was a founding member of New Orleans' The Cold, one of the most successful regional bands of the last decade. Upon meeting a couple of years back, the two decided to combine their unique talents and form a partnership - which would later result in House Of Schock. The finished project showcases one of the freshest and most exciting new bands to emerge in years. Recently, both Schock and DeGeneres spoke to *Cash Box*, discussing the band and their new album.

Vance DeGeneres & Gina Schock

Right now, I'm strong as I can be
'Cause I'm not so easily broken
This Time no one else decides for me
This time

– "This Time"

NEW FACES TO WATCH

Cinema

By Joe Levy

NEW YORK – Singer, producer, songwriter, and instrumentalist Craig Holliman has this to say of Cinema, his Michigan based funk quartet: "I want to communicate that there's an alternative to the same-old-same-old. When I first started the conept of Cinema it was really to get away from the Minneapolis thing. I wanted to do something different from what everybody else was doing, and I wanted Cinema to be the next main thing for the 1990s. I just want everyone to know that there's someone new coming, and we're going to be killing, and it's always going be strong, and it's always going to be visual. It's going to be a fun, hard hitting thing. Another new power thing that just came from nowhere."

Well, not exactly from nowhere, and the sweet longing of the new single, the ballad "New Girl Now," isn't even entirely different from the catchy groove music of Prince. But the sound of Cinema's debut, *Wrong House* (A&M) is fresh, fun, and hard hitting for sure. Formed about two years ago when Holliman was signed to A&M, Cinema fuses street beats and pop hooks. Intricate rhythmic jams like "Put You In My Pocket" and "Cinema 6" blend hip hop energy with catchy melodies.

"At the time that I was working on the songs for this album, I was hearing a gap in music," explains the soft spoken Holliman. "The strongest stuff I was hearing were these street rhythms and stuff. But it was missing songs. All these street things were really happening. If you're outside, just out, you'd hear that everyone was listening to the stuff. But there was another group of people that was missing the whole thing. So I just wanted to bring the two together."

Holliman started his serious musical efforts with the guitar, but quickly switched to bass at age 12, playing in several bands throughout elementary school and high school. Eventually he joined the Michigan club band Alpha, and stayed with them for almost five years. "I couldn't get anyone to play the ideas I was hearing in my head, as far as original material. That's one of the reasons I moved on to keyboards. And those guys, they were so locked into just playing Top 40, because you know the money is really good."

But Holliman was more ambitious, "I was saving my money, buying recording equipment, trying to get the guys to record, because they were really talented. They just weren't interested." He built up his home studio, worked on his demos, and no fewer than seven companies were involved in the bidding for Cinema. The band that eventually committed to A&M includes vocalist Kimberly Writght, who'd been in Alpha, guitarist Mark London, who was the nephew of one of the members of Alpha, and drummer Christopher Buckingham, a friend of London's.

What does Cinema strive to do? Holliman explains, "I like creating an attitude in people when they hear the songs. If that means for them to rock their heads or to jerk their bodies around because the beats are killing, then that attitude. Or if it means to be really quiet or reflective or maybe cry or something, from one of the ballads or something, I want to create that attitude."

The Go-Go's were easily one of the most successful bands to emerge in the eighties; Schock explained the dilemma she faced when the band dissolved, "At first I was really confused, I didn't know what to do. The same way if you're married and you have a break-up... you feel lost initially, you don't know what to do or who to turn to. I knew that I wanted to continue working in the music business... I had started writing in the last year with the Go-Go's more than I ever had - you know how it is when you get something new you get really excited about it and you want to do it every day - you're like a kid with a new toy, and writing was my little new toy... I was starting to develop my writing, in the process trying to find other people that I could work with... soon it became apparent to me that the smartest thing that I could possibly do would be to find one other person to work with... then I found Vance and my prayers were answered."

DeGeneres, who was involved with several bands in his native New Orleans, explained his decision to relocate to the West Coast: "I had decided that I had 'milked' New Orleans, there was nothing else I could do there, I had done everything that you could do. I had to go to New York or L.A. - and I chose L.A." He continued, "Three or four months after I moved here we met and started to work together. We put this band

(Continued on page 35)

EAST COASTINGS

LOUD AND LOVELY – Big hair. Big riffs. Big raunch. Big fun. Big plug: Smashed Gladys play a hometown gig at the Cat Club in Manhattan, Wednesday, May 18. Their Elektra debut, Social Intercourse, *is nasty metal in the grand tradition of Aerosmith.*

JIVE, BABY, JIVE – Virgin has released *The Rhythm Of Resistance,* a compilation of South African pop which originally appeared several years ago on Shanachie. It's intended as a soundtrack to a documentary on contemporary music in South Africa, and though I can only guess at how fascinating the movie is (haven't seen it, but given the barriers apartheid has thrown up between black South African culture and the outside world *any* documentation of black South African musicians at work becomes valuable), the record is a little less than remarkable. Even **Ladysmith Black Mambazo** sounds a bit dull.

Better introductions to the variety of South African music have been readily available since the *mbaqanga*-fueled success of *Graceland*. *The Indestructible Beat Of Soweto, Vol. I & II* (Vol. I on Shanachie, Vol. II recently released by Virgin/Earthworks) are collections of Zulu township jive: thrilling country-funk reinventions of rock. *Sounds Of Soweto* (Capitol) is a double record set of slick, sophisticated pop and soul that helps dispell all the mumbo-jumbo about rustic authenticity that attaches itself to most discussions of township jive. **Obed Ngobeni**'s *My Wife Bought A Taxi* (Shanachie/ World Beat-Ethno Pop) is a great record of Shangaan jive. Zulu jive balances heavy, thumping bass with springy electric guitars; Shangann jive simply achieves no balance. Its big beat rolls forward, trailing in its wake wild synth solos of every sort, gritty male vocals, and shouts of unrestrained support from female back-up singers. And just out this month from Shanachie is an excellent and varied collection of Zulu, Shangaan, and Tsonga jive called *The Heartbeat Of Soweto.*

These records and Virgin/ Earthworks' recent collections of Soukous – Zairean guitar pop (usually from Paris) – and Zouk – creole disco from the French Antilles (also often by way of Paris) – offer convincing evidence that African and Afro-Caribbean pop is the most exciting music available on record these days. Is it the future of rock 'n' roll? Better question: is there a future to rock 'n' roll? Or will it continue regurgitating its past endlessly? (See picture of **Smashed Gladys** above.)

The soukous on the recent **Talking Heads** album and "Zouk Your Body" on Capitol's upcoming **Afrika Bambaataa And Family** LP indicate the growing importance of world beat. But in the confusion of licensing deals and American releases and re-releases it's difficult to impossible to know what the stuff is, where it comes from, when it was made, or who plays on it.

Take, for example, *Wende Zako* a record by **The Real Sounds** released through Rounder last winter. The eleven piece band is composed mostly of Zaireans who live in Zimbawbe. Their music draws on Soukous, also on the guitar-happy jit-jive sound of fellow Zimbabweans **The Bhundu Boys** (who have a record due this summer from Mango/Island), but they have a horn section that adds a salsa spin to things. The record has no liner notes, and beyond a personnel list and the location of the recording studio, little information on the band. It's a great record, but I feel damn ignorant every time I listen to it.

I can understand the reluctance of record companies to put long, dull ethnomusicalogical monographs on the back of their records. It'd be like giving the listener a homework assignment. But I can't understand how Shanachie, Rounder, and Virgin/Earthworks (whose liner notes are often confounding) expect to build a market for world beat in an atmosphere of absolute ignorance and exotic mystery. The music will attract the same small crowd of hipsters and dilettantes as usual. Great as it is, *The Heartbeat Of Soweto* doesn't have a word of explanation. Where's the music from? What are the linguistic/stylistic differences between the various artists? More importantly, which artists are Zulu, Shangaan, Tsongan?

The answer to these and other questions can be found in *The Da Capo Guide To Contemporary African Music* (**Ronnie Graham**, Da Capo Press, $13.95). As an encyclopedia of African pop, it's the best, if not only, complete reference available. Graham goes country by country through Africa, briefly describing traditional and contemporary musical styles, and offering occasional encapsulations of political history. Indenspensible biographical information and discographies are provided for major perfomers. Maps of each country provide clear geographic specificity, and more importantly show linguistic/tribal regions (i.e., cultural boundaries) as well as political borders. Graham's fear that regional folk musics are being destroyed by record companies eager to make money shows a naive understanding of the workings of popular culture and industry, but his scholarship is exhusative.

TASTY BITS – The Rascals have announced a reunion tour following their appearence at the Atlantic Records 40th Birthday extravaganza. Three of the four original members – **Felix Cavaliere, Dino Danelli, and Gene Cornish** – will get back together to work it out on classics like "Good Lovin'," "Groovin'," "You Better Run." Initial dates have them opening their tour June 21 in Columbus, OH and finishing August 23 at the Universal Amphitheater in LA, with two stops in the NYC area, the Meadowlands, June 24, and the Nassau Coliseum, June 25. **Mitch Ryder** is scheduled to open for part of the tour...**Pretty Poison** at the Ritz, May 21...Also at the Ritz, NY Live, a chance to support local artists. Featured: **Slander, Doug Wain Via Satellite, Rival,** and **Rage Of Angels**...First release on the new Bug Records label (distributed through Capitol) is a **Willie Dixon** album produced by **T Bone Burnett.** Dixon, known more for his compositions for the likes of **Muddy Waters** and **Howlin' Wolf** than his performing, recorded the album in four days direct to two track. Look for a summer release.

Joe Levy

OUT OF THE BOX

TIMBUK 3
Easy (3:37) – I.R.S. (IRS-53338) – Mambadadi Music-I.R.S. Music Inc. adm. by Atlantic Music Corp./BMI – P. MacDonald-B. MacDonald – Producer: D. Herring

A wistful contemplation about taking the fall, selling out for the easy buck, something that the singing McDonalds are unlikely to do. They are more comfortable with a portable studio in a suitcase, or entertaining pedestrians on a street corner. But these innovative songwriters have made an engaging record that may sell-out, not their principles mind you, but copies.

OUT OF THE BOX

A-HA
Stay On These Roads (3:50) – Warner Bros. (7-27886) – ATV Music/BMI – M.. Harket-Mags-P. Waaktaar – Producer: A. Tarney

Ethereal, arching vocals elevate this ballad into greatness, creating a mood that does not easily leave you. If you wanted emotion in songs again, here's the cut. The track is lushly produced by Alan Tarney. From the Warner Bros. LP of the same name. Should fly well on CHR, AOR and Adult Contemporary.

FEATURE PICKS

TRACIE SPENCER – Symptoms Of True Love (4:17) – Capitol (PB-44140) – Larry Spier Inc.-Rolf Budde. GmbH/ASCAP – I. Klarmann-F. Weber – Producers: R. Kersey

She is 12 years old with a voice to be reckoned with. On this pop/dance tune she skips merrily into your heart and keeps you hooked.

IRON MAIDEN – Can I Play With Madness (3:31) – Capitol (P-B-44154) – Zomba Enterprises Inc./ASCAP – Smith-Dickinson-Harrison – Producer: M. Birch

Raging, pulsating metal that should shake up a few speaker cabinets and damage eardrums. Hit top of charts in U.K.

EURYTHMICS – You Have Placed A Chill In My Heart (3:50) – RCA (8619-7-RA1) – BMG Music Ltd./ASCAP – A. Lennox-D. Stewart – Producer: D. Stewart

Once again, Annie Lennox proves that she is the supreme funk-rock queen, with an edge in her delivery that bites as it allures. Hit across the board.

POINTER SISTERS – I'm In Love (3:55) – RCA (8378-7-RAA) – Zomba Music/ASCAP – J. Butler-S. May – Producer: R. Perry

A soothing, pretty ballad for the Pointer Sisters to emote over. Should fly well on CHR.

HENRY LEE SUMMER – Darlin' Danielle Don't (4:03) – CBS (ZS4-07909) – Leesum Music/ASCAP – H.L.. Summer – Producer: M. Frandelli

Summer is an appealing songwriter and singer, and this engaging single should chart high.

BOYS DON'T CRY (Featuring Phil Collins On Drums) – We Got The Magic (4:12) – Atlantic (7-89085) – MCA Music Pub./ASCAP – B. Chatton-N. Richards – Producer: Boys Don't Cry

A majestic and rich ballad with some fine percussive fills from Collins.

ALBUM RELEASES

OUT OF THE BOX

POISON
***Open Up and Say...Ahh!* – Enigma/Capitol (CI 48493) – Producer: Tom Werman – Bar coded**

The leading exponents of glammy pop metal are back with a follow-up to last year's debut smash. This is seamlessly hooky, anthemic metal that never gets out of control. These guys are just hard enough for the headbangers, just suggestive enough for the boys on the make and just pretty enough for the new generation of girl metal fans. Highlight: A sassy remake of Loggins and Messina's "Your Mama Don't Dance." This'll sell a ton.

OUT OF THE BOX

PRINCE
***Lovesexy* – Paisley Park/Warner Bros. (9 25720-1) – Producer: Prince – Bar coded**

He's really an incurable romantic, that Prince. He actually believes that he can throw love-funk and fuzzy religiosity into a psychedelic blender and breathe new life into old ideas. And he's absolutely right. Prince is on a mission – he wants us to understand that love is spiritual and heaven is sexual. From the airy uplift of "I Wish U Heaven" to the Sly-bop of "I No" to the percussive rap-funk of "Alphabet St.," Mr. Nelson is provocative, playful, wildly talented and the closest thing to a soul guru that we have.

FEATURE PICKS

GRAHAM PARKER – *The Mona Lisa's Sister* – RCA (8316-1-R) Producers; G. Parker, B. Schwartz – Bar coded

The man whose two middle names are "Influential" and "Overlooked" has released another characteristically clever and biting LP. Yet now there's a wisdom behind the hooks and wordplay, as evidenced by "Don't Let It Break You Down." He even throws in a cover of Sam Cooke's "Cupid" to prove that he's really a softy.

CHIEFS OF RELIEF – *Chiefs of Relief* – Sire (9 25703-1) – Producer: R. Gottehrer, J. Lesser – Bar coded

To call a record bubblegum-metal-rap is no help at all, but that's as good a description as any for this rousing platter. Imagine the Beastie Boys and Adam Ant duking it out for world supremacy. This is bullishly affecting, with metalloid guitars and call-to-arms vocals. Ex-Pistol Paul Cook is delightfully bombastic on drums.

SPOOKIE – *Spookie* – Columbia (BFC 40987) – Producer: David Kahne – Bar coded

Spookie is a young–*very* young– soul/pop singer with a string of influences that stretch from Cab Calloway to Elvis Presley to Smokey Robinson. His material ranges from breezy jitterbug to Motown sweetness, uniquely seasoned with synthesizer and falsetto. An impressive, one-of-a-kind effort.

THE DAZZ BAND – *Rock the Room* – RCA (6928-1-R) – Producer: Eumir Deodata – Bar coded

This sharp new Dazz Band offering runs the gamut of funk/R & B stylings from tender ballads to Princely grooves to the jaunty single "Anticipation." This clean, high-tech production has a tune for every mood, with a slight nod to the shake-yer-booty factor.

Gould Reelected ASCAP Head

NEW YORK – Morton Gould was unanimously reelected president of ASCAP in an April 30 vote by ASCAP's 24-member Board of Directors. Gould, who has been on ASCAP's Board since 1959, has been president since April, 1986, when he succeeded Hal David. Also reelected were ASCAP officers Irwin Robinson and Arthur Hamilton, vice presidents; Marilyn Bergman, secretary; John Green, assistant secretary; Leon J. Brettler, treasurer; and Sidney Herman, assistant treasurer.

GRP Ships DAT NOW

NEW YORK – GRP Records, undaunted by the domestic retail inavailability of DAT players, has begun shipping digital audio tapes to American audio retailers. Six catalogue titles and a sampler, packaged in 3 x 12" long boxes, are being distributed through an independent network of representatives.

DAT players are currently only available in certain car models. Already in place is a GRP co-promotion with Delco Electronics, which is offering DAT players in selected GM cars. Starting in June, the purchaser of cars that include DAT players will receive three free GRP DATs.

"Our firm commitment to digital technology and the DAT format is such that we are making our product available now," said Larry Rosen, GRP co-principal, "even though the DAT hardware is not widespread. The fact that DAT car players are now on the market is impetus enough for us."

Eighteen Wireless Pioneers Headed Into Emerson Radio Hall Of Fame

NEW YORK – Eighteen pioneers in radio, in a variety of different categories – from Technology (Guglielmo Marconi) to Bandleaders (Benny Goodman) to Newscasters (Edward R. Murrow) to Rock 'n' Roll (Alan Freed) – will be inducted into the new Emerson Radio Hall of Fame, May 17, in a ceremony at the Empire State Building, where the new Hall of Fame will be based. Also inducted – with all honorees picked by a selection panel of radio executives and personalities – will be Hiram Brown, Charles Correll and Freeman Gosden, Fran Striker, Virginia Payne, Orson Welles, Arthur Godfrey, Fred Allen, Groucho Marx, Bill Stern, Don Dunphy, Martin Block and Bruce Morrow, with special achievement awards going to CBS founder William S. Paley and Inner City Broadcasting chariman Hal Jackson.

TICKERTAPE

NEW YORK – Princess Margaret will open the new National Sound Archive in London, May 17; it's part of the British Library...Atlantic Records received NARAS' President's Merit Award, during Saturday's 40th anniversary concert...ASCAP will fete Broadway composer Andrew Lloyd Webber at a Rainbow Room luncheon, May 16, at which he will receive the first ASCAP Triple Play Award, in honor of his being the first composer to have three musicals running simultaneously in London and New York...Julio Iglesias will make a rare in-store appearance when he shows up at the Rockefeller Center Sam Goody's, May 20 at 12:30 p.m., to sign his new *Non Stop* album...American Concert Connection, set to start up on June 1, intends to run a toll-free nationwide telephone service to provide concertgoers with up-to-date concert information about the artists who subscribe. Sound interesting? Call them at (800) 247-1212 or write to P.O. Box 2122, Hastings, NE 68902...An exhibition titled "Come On And Hear: The Songs Of Irving Berlin" will be on display at the New York Public Library at Lincoln Center from June 9 - 17; the exhibition will draw on the Library's archives...*Ron Wood and Bo Diddley Live at the Ritz* has been issued by JVC Records in Japan, which holds exclusive rights to export it overseas; enquiries can be made by phone at (03) 405-1761, fax at (03) 408-1761, or telex at 2424293 VICREC J...The MIDI Expo West will take place Sept. 10 - 11 at Anaheim, CA's Marriott Convention Center; call (203) 259-5734 for further information...The San Antonio Division of the FBI seized some 6,000 alleged counterfeit LPs, cassettes, CDs and music videos at the 8th annual Spring Austin Records Convention and Music Fair, April 23.

EXECUTIVES ON THE MOVE

Batkin

Greifer

Tepper

Frische

Batkin Tabbed – Vicki Batkin has been appointed manager of television and video promotion, West Coast, for Columbia Records. The announcement was made by Bob Willcox, vice president of product marketing, West Coast, for Columbia.

Greifer Named – Julie Greifer has been named senior attorney for Polygram Records. The announcement was made by Lisa Rothblum, vice president of legal affairs for the company.

Tepper Tapped – Allan Tepper has been appointed vice president of Shapiro, Bernstein & Co. The 75-year old company is one of the few surviving independent, family-run publishers of pop music.

Frische Appointed – The Sony Corporation of America has appointed James M. Frische as president of Digital Audio Disc Corporation, its Terre Haute, Ind., compact-dic manufacturing subsidiary.

Paramount Video Names Two – Paramount Home Video has announced appointments for two new positions. Alan Perper is now vice president for marketing, and Jack Kanne is vice president for sales

Lang Chosen – Maxyne Lang has been chosen as the new president of Williamson Music, a music-publishing subsidiary of the Rodgers and Hammerstein organization. The announcement was made by executive director Theodore Chapin.

Boncimino Debuts Agency – Chicago talent agent John Boncimino has started Full Circle Talent Agency, specializing in urban roots/blues music. His first signings include Lonnie Mack, the Kinsey Report and Big Shoulders.

Looking Back

And here's the man who started it all–Thomas Edison, with the first working model of the "tinfoil machine," which was produced in 1888. However, Edison actually invented the phonograph in late 1877 only he put it aside for a number of years devoting his energies to other inventions as he strived to perfect and commercialize it. Of his 1,093 patents, he was known to consider the phonograph his favorite. According to historic records the official birth of the phonograph is registered as Nov. 23, 1889.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

		LW	WOC
1	**FAITH** George Michael (Columbia OC 40867)	3	23
2	**INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY** (Columbia BFC 40964)	1	28
3	**MAKE IT LAST** Keith Sweat (Elektra 60763)	2	17
4	**HOW YA LIKE ME NOW** Kool Mae Dee (Jive 1079-1-J/RCA)	4	24
5	**EYES OF A STRANGER** The Deele (Solar/Capital ST72555)	5	37
6	**BAD** Michael Jackson (Epic OE 40600)	6	35
7	**PEBBLES** Pebbles (MCA 42094)	7	18
8	**ALL OUR LOVE** Gladys Knight & The Pips (MCA 42004)	8	24
9	**TEAR DOWN THESE WALLS** Billy Ocean (Jive JL 8495)	9	9
10	**EVERLASTING** Natalie Cole (Manhattan ST5309)	10	43
11	**HE'S THE DJ, I'M THE RAPPER** DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J)	13	4
12	**SCHOOL DAZE** Various Artists (EMI/Manhattan E1-48680)	12	8
13	**CHARACTERS** Stevie Wonder (Motown 6248ML)	11	24
14	**GOIN' OFF** Biz Markie (Cold Chillin'/Warner Bros. 25675	15	8
15	**WHITNEY** Whitney Houston (Arista AL-8405)	14	49
16	**LOVE CONFESSIONS** Miki Howard (Atlantic 81810-1)	19	25
17	**LIVING LARGE** Heavy D. & The Boyz (MCA 5986)	20	29
18	**FOREVER AND EVER** HOWARD HEWETT (Elektra 60779-1)	18	4
19	**HOT, COOL & VICIOUS** Salt-N-Pepa (Next Plateau PL 1007)	16	55
20	**IN EFFECT MODE** Al B. Sure (Warner Bros. 25662-1)	DEBUT	
21	**GET HERE** Brenda Russell (A&M SP5178)	23	8
22	**MAGIC** The Jets (MCA 42085)	22	27
23	**DAYDREAMING** Marris Day (Warner Bros. 25651)	21	10
24	**IN FULL EFFECT** Mantranix (Capitol C1-48336)	24	7
25	**TOUCH THE WORLD** Earth, Wind & Fire (Columbia FC 40596)	27	25
26	**BY ALL MEANS NECESSARY** Boogie Down Productions (Jive/RCA 1097-1-J)	35	4
27	**NAKED TO THE WORLD** Teena Marie (Epic FE 40872)	30	6
28	**SHARP** Angela Winbush (Mercury 832-733-1)	17	29
29	**PERSONAL ATTENTION** Stacey Lattisaw (Motown 6241 ML)	29	14
30	**MILES** Miles Jaye (Island 90615)	31	29
31	**I'M YOUR PLAYMATE** SUAVE (Capitol C1-48686)	33	4
32	**KOOL & DEADLY** Just-Ice (Fresh LPRE-5/Sleeping Bag)	32	16
33	**COLOURS** Soundtrack (Warner Bros. 1-25713)	71	2
34	**THE BIG THROWDOWN** Levert (Atlantic 7-89217)	26	39
35	**PASSION** Norman Conners (Capitol CL-48515)	37	6
36	**JODY WATLEY** Jody Watley (MCA 5898)	34	62
37	**EVERY SHADE OF LOVE** Jessie Johnson (A&M SP 5188)	49	3
38	**LOVE IS SUCH A FUNNY GAME** Michael Cooper (Warner Bros. 1-25653)	36	18
39	**HEARSAY** Alexander O'Neal (Tabu/Epic 25602-1)	40	41
40	**LOVE CHANGES** Kashif (Arista AL-8447)	41	24
41	**THE HOUSE THAT RAP BUILT** Hurby's Machine (Saund Check PLS/Next Plateau 1009)	42	13
42	**COME INTO MY LIFE** Joyce Sims (Sleeping Bag TLX 10)	28	19
43	**EARLY SPRING** Alphonse Mouzon (Optimism OP 6002)	43	5
44	**DISCOVERY** Shanice Wilson (A&M SP 5128)	44	28
45	**GOOD LOVE** Mel'sa Morgan (Capital CLT-46943)	46	22
46	**MOTHER WIT** BETTY WRIGHT (Vision/Ms. B. 3301)	48	4
47	**WHO?** Tonyi Tonil Tone'I (Wing/PalyGram 422 835 549-1	62	2
48	**FOREVER YOURS** Tony Terry (Epic BFE 40890)	25	22
49	**SAY IT AGAIN** Jermaine Stewart (Arista AL 8455)	59	3
50	**IF I WERE YOUR WOMAN** Stephanie Mills (MCA 5996)	38	48
51	**GUESS WHO'S COMIN' TO THE CRIB?** Full Force (Columbia FC 40894)	51	25
52	**EXPOSURE** Exposé (Arista AL 8441)	52	12
53	**JOY** Teddy Pendergrass (Elektra 60775)	DEBUT	
54	**JUST BETWEEN US** Gerald Albright (Atlantic 81813-1)	47	23
55	**SPANISH FLY** Lisa Lisa And Cult Jam (Columbia FC 40477)	50	53
56	**DANA DANE WITH FAME** Dana Dane (Profile PRO 1233)	56	38
57	**LET ME TOUCH YOU** O'Jays (Philadelphia International/EMI ST 53036)	39	48
58	**JONATHAN BUTLER** Jonathan Butler (Jive/RCA 1032-1-J)	60	49
59	**SIMPLE PLEASURES** Bobby McFerrin (EMI/Manhattan 48059)	64	3
60	**SEXAPPEAL** Georgia (Motown 6229 ML)	53	56
61	**YOU'RE A PART OF ME** Jean Carne (Atlantic 81811-1)	61	6
62	**POSITIVE** Peabo Bryson (Elektra 60753)	63	12
63	**DIANE REEVES** Diane Reeves (Blue Note BLT 46906)	66	14
64	**daKRASH** da'KRASH (Capitol CI 48355)	45	10
65	**TOGETHER AGAIN** Temptations (Motown 6246ML)	57	33
66	**GAVIN** Gavin Christopher (EMI-Manhattan 46998)	54	10
67	**UNLIMITED!** Roger (Reprise 9-25496-1/Warner Bros.)	55	24
68	**SUPERBAD** Chris Jasper (CBS Associates BFZ 44053)	58	15
69	**MOVE SOMETHIN'** 2 Live Crew (Luke Skywalker XR101)	DEBUT	
70	**TELL IT TO MY HEART** Taylar Dayne (Arista AL 8529)	65	15
71	**RAPTURE** Anita Baker (Elektra 9-60444-1)	68	112
72	**YO BUM RUSH THE SHOW** Public Enemy (Def Jam BFC 40658)	69	12
73	**ONE LORD, ONE FAITH, ONE BAPTISM** Aretha Franklin (Arista AL 8497)	70	19
74	**ROMEO KNIGHT** Boogie Boys (Capitol 46917)	67	9
75	**BIGGER AND DEFFER** L.L. Cool J (Def Jam/Columbia FC 40793)	73	49

THE BEAT

LEE BAILEY SPECIAL - During **Black Music Month** June, 1988 **Cash Box** will do an indepth feature special on **Lee Bailey,** an industry leading radio syndicator. Issue date is June 25, 1988, advertising and editorial deadline is June 13, 1988. Join us in this special tribute to **Lee Bailey Communications Inc./Radioscope.** For more information contact this writer at **213-464-8241.**

During a recent performance in Atlanta at the **Uptown Club, Solar Records** artist **Shalamar** takes time to meet and greet their audience. L-R Shalamar's **Micki Free, Delores Carr-Manigo,** Solar Records promotion/marketing manager, southeast region, **Ed Ruckel,** entertainment coordinator/Uptown Club, Shalamar's **Sidney Justin** and **DeLisa Davis**

Shown backstage following a recent performance is a long time supporter of L.A.'s perennial minimum wage rock and rollers **The Busboys** I.-R is the top movie box office attraction **Eddie Murphy** with Busboys **Brian O'Neal** and **Voss Records** president **Dan Voss.**

Pictured during a special gathering are four of the most gifted songwriters/producers in the music business. L-R **Reggie Calloway, Jimmy Jam, Vincent Calloway** and **Terry Lewis.** This talented quartet has palyed a major role in the sales of a "few million" records.

Rap Attack - Jive/RCA Records executives joined some of the featured rappers following a recent party. The black tie and sneakers affair also served to showcase Jive's hot selling artist (currently top 10) **Kool Moe Dee** (standing center) and **The Skinny Boys** (Kneeling). Also pictured from left, are **Rick Dobbis,** executive vice president, RCA Records, **Richard Smith,** vice president

R&B promotion, RCA Records, **Mike Omansky,** vice president of marketing management, RCA Records, and **Barry Weiss,** vice president of marketing and operations, Jive Records.

Robert Rosenthal, (center) national public relations manager for the **Young Black Programmers Coalition (YBPC)** presents a scholarship check to Dr. **James A. Hefner,** president of **Jackson State University** and Dr. **Elayne Anthony Hayes** (right) director for the school of communications at Jackson. The YBPC has donated nearly ten (10,000) thousand dollars to Jackson State University during the past few years.

Willie L. Brown, Jr., speaker of the California State Assembly and National Chairman of the **Reverand Jesse Jackson's** 1988 Democratic Presidential Campaign, will serve as the keynote speaker for the **12th Annual Black Radio Exclusive Conference.** The announcement was made by the conference's founder, **Sidney Miller.** The five day confab, which will assemble some 3000 of the nation's top R&B/Urban radio and record industry executives, is slated for May 24-29 at the **Sheraton-Registry Hotel** in Universal City. The conference theme is **Broadening The Black Base.** Co-chairpersons for the conference include **Brute Bailey,** program director, **WDJY-FM,** Washington, **Ray Boyd,** program director, **WVEE-FM,** Atlanta, **Step Johnson,** vice president/general manager black music division, **Capitol Records** and **Ernie Singleton,** senior vice president black music marketing and promotion for **Warner Bros. Records.**

BOB LONG

CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	*MERCEDES BOY* (MCA 53279)	Pebbles	1	10
2	*MY GIRL* (Capitol P-B-44124)	Sauve	3	12
3	*SOMETHING JUST AINT RIGHT* (Vintertainment/Elektra 7-69411)	Keith Sweat	7	10
4	*WILD, WILD WEST* (Jive 1086-7-J)	Kool Moe Dee	4	12
5	*NITE AND DAY* (Warner Bros. 7-28192)	Al B. Sure!	2	11
6	*JUST GOT PAID* (Columbia 38-07744)	Johnny Kemp	14	7
7	*PIANO IN THE DARK* (A&M AM-3003)	Brenda Russell	8	11
8	*LOVE STRUCK* (A&M AM 3020)	Jesse Johnson	9	8
9	*ONE TIME LOVE* (CBS Assoc. ZS4-07733)	Chris Jasper	12	9
10	*STRANGE RELATIONSHIP* (Elektra 769415)	Howard Hewett	15	9
11	*GET IT* (Motown 1930MF)	Stevie Wonder & Michael Jackson	19	5
12	*LITTLE WALTER* (Wing 887 385-7DJ)	Tony Toni Tone	20	6
13	*WHERE DO BROKEN HEARTS GO* (Arista AS1-9674)	Whitney Houston	5	13
14	*FLIRT* (EMI-Manhattan P-B-50101)	Evelyn King	14	8
15	*NO PAIN, NO GAIN* (vISION/Ms. B. 4501)	Betty Wright	17	10
16	*LOVE ME ALL OVER* (Arista AS1-9680)	Kashif	16	10
17	*IF I WERE YOUR WOMAN* (MCA 53275)	Stephanie Mills	18	10
18	*SAY IT AGAIN* (Arista AS1-9636)	Jermaine Stewart	23	9
19	*RUN'S HOUSE* (Profile Pro-5202)	Run-D.M.C.	35	4
20	*EVERYTHING WILL B-FINE* (Columbia 38-07737)	Lisa Lisa & Cult Jam	10	12
21	*JOY* (Asylum 7-6941)	Teddy Pendergrass	25	5
22	*AIN'T NO WAY* (Atlantic 7-89116)	Jean Carne	30	9
23	*EVIL ROY* (Columbia 38-07687)	Earth, Wind & Fire	31	6
24	*TIRED OF BEING ALONE* (Motown 1931MF)	The Right Choice	26	6
25	*YES (IF YOU WANT ME)* (London/PolyGram 886 189-7)	Junior	29	8
26	*I BET YA' I'LL LET YA'* (Motown 19095MF)	Ada Dyer	27	9
27	*THAT'S WHAT LOVE IS* (Atlantic 7-89123)	Miki Howard & Gerald Levert	6	17
28	*ONE MORE TRY* (Columbia 38 07773)	George Michael	44	5
29	*ALPHABET ST.* (Paisley Park/Warner Bros. 7-27900)	Prince	37	4
30	*PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	38	3
31	*DIRTY DIANNA* (Epic 34-07739)	Michael Jackson	51	4
32	*I CAN'T STAND THE RAIN* (Epic 34-07740)	Tease	34	8
33	*DIVINE EMOTIONS* (Reprise 7-27967-DJ-2)	Narada	36	7
34	*DA-BUTT* From The Film **School Daze** (EMI/Manhattan B 50115)	E.U.	11	13
35	*LOVE MAKES A WOMAN* (Fresh/Sleeping Bag LX 40134)	Joyce Sims	39	6
36	*SWEET SENSATION* (Atlantic 7-89124)	Levert	13	15
37	*ANTICIPATION* (RCA 7614-7-RAA)	The Dazz Band	41	7
38	*SLOW STARTER* (MCA 53139)	Randy Hall	50	7
39	*EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684)	Hall & Oates	45	6
40	*VIBE ALIVE* (Columbia 38-07718)	Herbie Hancock	49	5
41	*DINNER FOR TWO* (Warner Bros. 7-27934-A)	Michael Cooper	47	5
42	*DO YOU FEEL IT* (Future FR103)	Tyrone Davis	42	7
43	*COMPASSION* (Virgin 99351)	Gary Taylor	48	6
44	*BETCHA CAN'T LOOSE (WITH MY LOVE)* (Motown 1929MF)	Magic Lady	40	7
45	*I'LL PROVE IT TO YOU* (Columbia 38-07774)	Gregory Abbott	56	32
46	*PLEASE DON'T GO GIRL* (Columbia 38-07700)	New Kids On The Block	46	8
47	*DAYDREAMING* (Warner Bros. 7-27917-A)	Morris Day	53	43
48	*I'M REAL* (Epic ZS 407783)	James Brown	57	3
49	*MOST OF ALL* (MCA 53258)	Jody Watley	58	4
50	*GET OUT OF MY DREAMS, GET INTO MY CAR* (Jive JS1-9678)	Billy Ocean	28	14
51	*PARADISE* (Epic 34-07904)	Sade	61	2
52	*DO YOU WANNA GO WITH ME* (Motown 1933MF)	The Temptations	55	5
53	*KICK IT TO THE CURB* (A&M AM-3013)	The Brothers Johnson	62	3
54	*HOW COULD YOU DO IT TO ME* (Columbia 38-07735)	Regina Belle	24	9
55	*SHOULD I SAY YES?* (Atlantic 7-89108)	Nu Shooz	60	4
56	*LOVIN' ON NEXT TO NOTHIN'* (MCA 53211)	Gladys Knight And The Pips	22	16
57	*LET ME TAKE YOU DOWN* (Motown 1934MF)	Stacy Lattisaw	71	3
58	*IT'S A COLD, COLD* (King Jay/Warner Bros 7-28101-A)	Club Nouveau	68	4
59	*SO IN LOVE WITH YOU* (Polydor/PolyGram 887-395-7)	Reddings	65	4
60	*PINK CADILLAC* (EMI Manhattan P-B-50117)	Natalie Cole	43	14
61	*SYMPTOMS OF TRUE LOVE* (Capitol PB-44140)	Tracie Spencer	70	3
62	*DON'T YOU KNOW* (MCA-53255)	Heavy D. & The Boyz	52	12
63	*YOU GOTS TO CHILL* (Fresh/Sleeping Bag Fre 80118)	EPMD	74	3
64	*SHOOT 'EM UP MOVIES* (Solar/Capitol PB 70023)	The Deele	79	2
65	*THE RIGHT STUFF* (Wing/PolyGram 887 386-7)	Vanessa Williams	DEBUT	
66	*I CAN'T COMPLAIN* (Capitol P-B-44148)	Melba Moore & Freddie Jackson	77	2
67	*C'EST TOI (IT'S YOU)* (Mercury/PolyGram 870 305-7)	Angela Winbush	DEBUT	
68	*THE WAY YOU LOVE ME* (A&M 3018)	Shanice Wilson	67	7
69	*ROSES ARE RED* (MCA-53177)	The Mac Band Featuring The McCampbell Brothers	82	2
70	*IF WE TRY* (Solar 70022)	Babyface	66	6
71	*LIVING IN THE LIMELIGHT* (Jive 1090-7-JAA)	Glenn Jones	33	9
72	*TROUBLE* (Mercury/PG 870 154-7)	Nia Peeples	78	3
73	*STAND UP* (Virgin ST-BR-53196-AR)	Hindsight	32	14
74	*I CAME TO PLAY* (Atlantic 7-89095)	Paul Jackson Jr.	80	4
75	*I AM YOUR MELODY* (Capitol P-B-44110)	Norman Connors Featuring Spencer Harrison	54	12
76	*KNOCKED OUT* (Virgin 99329)	Paula Abdul	DEBUT	
77	*ON THE EDGE* (Polydor/PolyGram 887-413-7)	Walter Beasley	86	2
78	*GROOVE ME* (Uptown/MCA 53300)	Guy	88	2
79	*NIGHTIME* (Virgin 7-99350)	Pretty Poison	87	2
80	*BLUEBERRY GOSSIP* (A&M 1204)	Ta Mara & The Seen	DEBUT	
81	*I'VE BEEN A FOOL FOR YOU* (Island 7-99379	Miles Jaye	64	15
82	*MARC ANTHONY'S TUNE* (Cool Tempo/Chrysalis VS4 43238)	Tyka Nelson	DEBUT	
83	*I SURRENDER TO YOUR LOVE* (Island 7-99351)	By All Means	DEBUT	
84	*SOMETHING YOU CAN FEEL* (Jive/RCA 1111-7)	Millie Jackson	DEBUT	
85	*JUST HAVIN' FUN* (A&M AM-3007)	The Fit	76	15
86	*ALL IN MY MIND* (Columbia 38-07705)	Full Force	59	15
87	*I WANT YOU (TO BE MY PLAYTHING)* (Solar PB 70021)	Shalamar	69	5
88	*OOO LA LA LA* (Epic 34-07708)	Teena Marie	73	16
89	*YOUNG LOVE* (Alpha International 45-100)	Cuca	63	6
90	*WISHING WELL* (Columbia 38-07675)	Terence Trent D'Arby	72	19
91	*I NEED MONEY BAD* (Mercury 870 160-7)	John Whitehead	84	9
92	*CAN YOU WAIT* (MCA 53296)	Glorge Pettus	85	10
93	*COULDN'T CARE LESS* (Tommy Boy 7-27978-A)	Force M.D."S	89	13
94	*DON'T MESS WITH MY HEART* (Mercury 870 115-7)	The Skwares	83	12
95	*NEW GIRL ON THE BLOCK* (Atlantic 7-89117)	Gerald Albright	92	10
96	*CAN'T LOVE YOU TONIGHT* (Warner Bros. 7-27990)	Gwen Guthrie	93	6
97	*YOU ARE WHO YOU LOVE* (EMI-Manhattan P-B-50108)	Gavin Christopher	75	17
98	*INSTANT REPLAY* (Columbia 38-07702)	Mico Wave	81	14
99	*THERE'S A NEED IN ME* (Atlantic 7-89122)	Geoffrey Williams	94	6
100	*WASN'T I GOOD TO YA ?* (Capitol P-B-44107)	da'Krash	90	18

CASH BOX TOP 12" DANCE SINGLES

		LW	WOC
1	**NAUGHTY GIRL** Samantha Fox (Jive/RCA 1084-1)	2	13
2	**NITE AND DAY** AL B. SURE (Warner Bros. 0-20782)	4	8
3	**NIGHTIME** PRETTY POISON (Virgin 0-96710)	1	7
4	**JUST GOT PAID** JOHNY KEMP (Columbia 44 07588)	14	5
5	**DA' BUTT** E.U. (EMI Manhattan V-56083)	8	9
6	**LIKE A CHILD** NOEL (4th & B'Way 458)	5	7
7	**TOGETHER FOREVER** RICK ASTLEY (RCA 8320-1-RD)	9	4
8	**TAKE IT WHILE IT'S HOT** SWEET SENSATION (Next Plateau 50072)	7	5
9	**MERCEDES BOY** PEBBLES (MCA 23838)	15	4
10	**WILD, WILD WEST** KOOL MOE DEE (Jive/RCA 1086-1)	17	6
11	**PROVE YOUR LOVE** TAYLOR DAYNE (Arista ADI 9677)	10	10
12	**LOVIN' ON NEXT TO NOTHIN'** GLADYS KNIGHT & THE PIPS (MCA 23804)	12	9
13	**WISHING WELL** TERENCE TRENT D'ARBY (Calimbia 44 07475)	3	14
14	**ALWAYS ON MY MIND** PET SHOP BOYS (EMI/Manhattan V-56089)	13	7
15	**INSTINCTUAL** IMAGINATION (RCA 7605-1-RD)	16	5
16	**PINK CADILLAC** NATALIE COLE (EMI-Manhattan V-56084)	6	11
17	**RUN'S HOUSE** RUN-DMC (Profile PRO 7202)	DEBUT	
18	**SPEED OF LIGHT** REIMY (A&M SP-12268)	18	5
19	**DREAMIN' OF LOVE** STEVIE B (LMR 4001)	11	10
20	**BEHIND THE WHEEL/ ROUTE 66** DEPECHE MODE (Sire/Warner Bros. 0-20858)	DEBUT	
21	**I'M OVER YOU** SEQUAL(Capitol V-15347)	21	4
22	**DEVINE EMOTIONS** NARADA (Reprise/Warner Bros 0-20874)	26	3
23	**BANGO/BACK TO THE BEAT** THE TODD TERRY PROJECT (Fresh/Sleeping Bag FRE-80117)	23	4
24	**LOVE IN THE FIRST DEGREE** BANANARAMA (Landon/Polygram 886 262-1)	24	4
25	**BREAKAWAY** BIG PIG (A&M SP-12259)	20	8
26	**TROUBLE** NIA PEEPLES (Mercury/PolyGram 870 154-1)	31	3
27	**SIMPLE SIMON** MANTRONIX (Capital V-15362)	27	5
28	**I NEED YOU** G.T. (Atlantic 0-86588)	34	2
29	**ROCKET 2 U** THE JETS (MCA 23822)	19	11
30	**ADVENTURE** ELEANOR (Calumbia 44 07471)	30	3
31	**SUSPENCE/OPEN UP YOUR HEART** ANTHONY & THE CAMP (Jellybean/Warner Bros. 0-20817)	33	3
32	**YOU DON'T KNOW** SCARLET & BLACK (Virgin 0-96737)	32	3
33	**EVERYTHING WILL B FINE** LISA LISA & CULT JAM (Calumbia 44-07584)	22	6
34	**MOST OF ALL** JODY WATLEY (MCA 23825)	36	2
35	**BLUE MONDAY** New Order (Qwest/Warner Bros 0-20869)	43	2
36	**LOVE DON'T LIVE NO MORE** BASEMENT BOYS (Jump Street JS-1014)	38	2
37	**OUT OF THE BLUE** DEBBIE GIBSON (Atlantic 0-86621)	25	14
38	**ALPHABET ST.** PRINCE (Paisley Park/Warner Bros.0-20990)	DEBUT	
39	**DON'T MAKE A FOOL OF YOURSELF** STACEY Q (Atlantic 0-86616)	28	12
40	**LOVE STRUCK** JESSIE JOHNSON (A&M SP 122265)	DEBUT	
41	**JUST A MIRAGE** JELLYBEAN (Chrysalis 4V9 43223)	29	7
42	**SHOULD I SAY YES ?** NU SHOOZ (Atlantic 0-86599)	35	3
43	**GET OUTTA' MY DREAMS, GET INTO MY CAR** BILLY OCEAN (Jive/Arista JDI9679)	39	8
44	**DON'T LOOK ANY FURTHER** THE KANE GANG (Capitol V-15359)	37	7
45	**KEEP RISING TO THE TOP** DOUG E. FRESH & THE GET FRESH CREW (Reality/Danya 3101)	DEBUT	
46	**THINKING OF YOU** EARTH WIND & FIRE (Columbia 44-07566)	40	12
47	**PERFECT LOVER** COMPANY B (Atlantic 0-86619)	42	16
48	**PARENTS JUST DON'T UNDERSTAND** D.J. JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1092-1-JD)	DEBUT	
49	**PARTY PEOPLE** ROYAL HOUSE (Idler/Warlack Wor-015	45	12
50	**BEDROCK** Georgio (Matawn 4603MG)	44	9

CASH BOX TOP RAP ALBUMS

1	***HOW YA LIKE ME KNOW*** (Jive/RCA 1079-1-J)	Kool Moe Dee	1	2
2	***HE'S THE DJ, I'M THE RAPPER*** (Jive/RCA 1091-1-J)	DJ Jazzy Jeff & The Fresh Prince	4	2
3	***LIVING LARGE*** (MCA 5986)	Heavy D. & The Boyz	3	2
4	***HOT COOL & VICIOUS*** (Next Plateau PL 1007)	Salt-N-Pepa	2	2
5	***GOIN' OFF*** (Cold Chillin'/Warner Bros. 25675)	Biz Markie	6	2
6	***IN FULL EFFECT*** (Capitol c1-48336)	Mantronix	DEBUT	
7	***BY ALL MEANS NECESSARY*** (Jive/RCA 1097-1-J)	Boogie Down Productions	7	2
8	***COLOURS*** (Warner Bros. 1-25713)	Soundtrack	DEBUT	
9	***KOOL & DEADLY*** (Fresh LPRE-5/Sleeping Bag)	Just Ice	5	2
10	***YO BUM RUSH THE SHOW*** (Def Jam BFC 40658)	Public Enemy	9	2

CASH BOX TOP RAP SINGLES

1	***WILD, WILD WEST*** (Jive 1086-7-J)	Kool Moe Dee	1	2
2	***RUN'S HOUSE*** (Profile PRO-5202)	Run-D.M.C.	4	2
3	***PARENTS JUST DON'T UNDERSTAND*** (Jive/RCA 1099-7-J)	DJ Jazzy Jeff & The Fresh Prince	3	2
4	***DON'T TOU KNOW*** (MCA-53255)	Heavy D. & The Boyz	3	2
5	***YOU GOTS TO CHILL*** (Fresh/Sleeping Bag FRE 80118)	E.P.M.D.	5	2
6	***COLOURS*** (Warner Bros. 0-20936)	Ice T	8	2
7	***IT TAKES TWO*** (Profile PRO 5186)	Rob Base & DJ Easy Rock	10	2
8	***WHY*** (Geffen 20898)	7A3	6	2
9	***KEEP RISING TO THE TOP*** (Reality/Danya 3101)	Doug E. Fresh	7	2
10	***LETS GET STARTED*** (Bustin' BR 1987-3)	MC Hammer	9	2
11	***VAPORS*** (Cold Chillin' PRO-S-3088)	Biz Markie	11	2
12	***MOVE SOMETHING*** (Luke Skywalker GR-112)	2-Live Cru	12	2
13	***LET THE RHYTHM RUN*** (Next Plateau ##)	Salt-N-Pepa	13	2
14	***GOING BACK TO CALI*** (Def Jam/Columbia 38 07679)	L.L. Cool J	14	2
15	***MY PHILOSOPHY*** (Jive/RCA 1098-7)	Boogie Down Productions	15	2

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Gloria Competelli, Owner
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ON JAZZ

LOOK WHAT SHE GOT – PolyGram Jazz recently through a bash for Betty Carter, whose first Verve album, Look What I Got, *is due this June. Here she's surrounded by PolyGram brass: (L-r) Dick Asher, president/ceo; Guenter Hensler, president, Classics; David Fine, president, International; and Richard Seidel, vice-president, Jazz.*

BBB – RCA's Bluebird reissues just keep on rolling and they've just rolled out a particularly auspicious set, a four-LP, three-CD set of '40s **Duke Ellington** called *Black, Brown And Beige*, for the multi-part work that kicks it off. Ellington's work in the 1940s will stand as one of the greatest periods for any composer in the history of American music, of this I am certain, and, with last year's similar set, *The Webster-Blanton Band*, RCA has restored much of this great music (though by no means all of it) to print. What can I say? The earlier set covered the years '40-42, Ellington's greatest single period, and this package picks up with sides done from '44-46, after the recording ban. Masterpiece after masterpiece tumbles forth here – from the well-known ("Mood Indigo") to the lesser-known ("Dancers In Love"), all wrapped in a shiny aura of pure genius, pure jazz genius. One is always being told that this or that is essential to any jazz collection. With this stuff, nobody has to be told.

And nobody has to be told that they need some **Jelly Roll Morton**, goodness knows, and RCA has just added some Jelly Roll to their reissue list. Now I haven't sampled these yet (I'll be back to you after I have), but certainly the album called *Jelly Roll Morton*, sort of the guy's greatest hits, is – you got it – essential. That's part of a new set of albums (these, believe it or not, available on good old black vinyl as well as CD) that includes titles by **Eddie "Lockjaw" Davis, Louis Armstrong** (the second Armstrong album reissued this month called *What A Wonderful World*), **Gil Scott-Heron, Gato Barbieri,** and compilations of trumpeters and pianists.

PERSONALIDADES – Brazilian music again? Sick of reading about Brazilian music? I know what you mean – all of a sudden, everybody's writing about Brazilian music. Well, enough writing – if you haven't stuck your nose into this stuff, you're just – what? – not the hippest individual on your block. Sorry, you're just not as hip as you look. Okay, so you want to get hipper. Well, PolyGram is now offering a series called *Personalidades*, which are, sort of, samplers of some of the giants of Brazilian popular music. These aren't really greatest hits packages, but nice leisurely introductions to some MPB artists whose music is well worth getting into. This is going to be on ongoing series, and the first half-dozen – out now – feature albums (in all formats) by **Gilberto Gil, Maria Bethania, Caetano Veloso, Elis Regina, Gal Costa** and *Chico Buarque*.

BOPPING AROUND – PolyGram/Verve has just reissued my favorite **Ella Fitzgerald** *Songbook*, *The* ***Harold Arlen*** *Songbook*, on a pair of CDs. Great songs, great arrangements (**Billy May**), fantastic singing...**Billy Taylor** will be performing this month at Leningrad's Third International Music Festival, and one will be able to see a bit of it on the May 29th edition of *CBS Sunday Morning* (the best show on TV if you ask me), along with a discussion of Soviet jazz between Dr. Taylor and **Charles Kurault**...New Music Distribution Service is more than a distribution service and their catalogue – at a hefty and informative 150 pages – is much more than a catalogue; it's a read all in itself. It's available for *nada* by writing to NMDS at 500 Broadway, New York, NY 10012...**Anita O'Day** is currently touring Japan, backed by the **Hank Jones Quartet**...**Randi Hultin**, Norway's leading jazz advocate, will be the subject of a two-night tribute at New York's St. Bart's Playhouse, May 22 & 23, when *Randi's Jazz*, a documentary based on her voluminous archives, is screened, and a number of her friends – including **Phil Woods, Clark Terry** and **Jaki Byard** – turn out to jam. Call (212) 751-1616 ext. 219 for details...Newark's WBGO-FM will broadcast the Texas Jazz Festival live from El, Paso, May 28-30, from 10:00 p.m. to midnight, including performances by **George Benson, Paquito D'Rivera** and **Maynard Ferguson**..."Jazz on the Lake" is set for June 25th at Garberville, CA's Benbow Lake (that's by the Eel River, folks), with **John Handy** and **Olatunji** providing the sounds. Handy's got a new group playing what he calls "clazzical" music (uh-oh). Call (707) 923-3368 if you'd like to fall by.

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

* = Available on Compact Disc
• = Platinum (RIAA Certified)
◘ = Gold (RIAA Certified)

		LW	WOC
1	***SIMPLE PLEASURES*** BOBBY MCFERRIN (EMI- Manhattan E1-48059)	1	6
2	***KILIMANJARO*** THE RIPPINGTONS (Passport Jazz PJ 88042)	4	6
3	***DIANNE REEVES*** DIANNE REEVES (Blue Note BLT 46906)	2	28
4	***AND YOU KNOW THAT*** KIRK WHALUM (Columbia FC 40812)	3	14
5	***MARSALIS STANDARD TIME VOL. 1*** WYNTON MARSALIS (Columbia FC 40461)	7	36
6	***DIANE SCHUUR & THE COUNT BASIE ORCHESTRA*** (GRP GR 1039)	5	34
7	***TRIBUTE TO COUNT BASIE*** GENE HARRIS ALL-STAR BIG BAND (Concord CJ 337)	6	14
8	***RENAISSANCE*** BRANFORD MARSALIS (Columbia FC 40711)	8	30
9	***STILL LIFE (TALKING)*** PAT METHENY GROUP (Geffen GHS 24145)	12	43
10	***EVERYNIGHT LIVE AT VINE ST*** JOE WILLIAMS (Verve/Polygram 833236)	9	30
11	***EVERY STEP OF THE WAY*** DAVID BENOIT(GRP GR 1047)	21	3
12	***JOHN PATITUCCI*** JOHN PATITUCCI (GRP GR 1049)	15	7
13	***TIME IN PLACE*** MIKE STERN (Atlantic 81840)	13	5
14	***LOUD JAZZ*** JOHN SCOFIELD (Gramavision 18-8801-1)	14	5
15	***THE IMMIGRANTS*** THE ZAWINUL SYNDICATE (Columbia FC 40969)	17	5
16	***GRP SUPER LIVE IN CONCERT*** DAVE GRUSIN, LEE RITENOUR CHICK COREA, DIANE SCHUUR TOM SCOTT(GRP GRA -1-1650)	10	11
17	***BRASIL*** THE MANHATTAN TRANSFER (Atlantic 81803)	11	23
18	***JUST BETWEEN US*** GERALD ALBRIGHT (Atlantic 81813)	18	23
19	***EARLY SPRING*** ALPHONSE MOUZON (Optimism OP 6002))	22	4
20	***NORTHERN LIGHTS*** DAN SIEGEL (CBS Associated BFZ 44026/E.P.A.)	19	11
21	***TIME AND TIDE*** BASIA (Epic BFE 40767/E.P.A.)	25	8
22	***THE VERY BEST OF GEORGE HOWARD VOL.1*** (TBA TBAC 233)	16	12
23	***THAT SPECIAL PART OF ME*** ONAJE ALLAN GUMBS (Zebra/MCA 42120)	27	4
24	***DANCING IN THE DARK*** SONNY ROLLINS (Milestone M-9155)	26	7
25	***GO*** HIROSHIMA (Epic FE 40679)	24	40
26	***REFLLECTIONS*** GEORGE HOWARD(MCA 42145)	DEBUT	
27	***WALTER BEASLEY*** WALTER BEASLEY (Polydor/PG 833866-1)	30	10
28	***KALEIDOSCOPE*** MIKE METHENY (MCA/Impulse 42023)	23	15
29	***JOY RYDER*** WAYNE SHORTER (Columbia FC 44110)	20	12
30	***DUOTONES◘*** KENNY G. (Arista AL8 8427)	29	90
31	***NATURAL ELEMENTS*** ACOUSTIC ALCHEMY (MCA Master Series 42125)	34	2
32	***ILLUMINATION*** ELEMENTS(RCA/Novus 3031-1-N)	35	2
33	***BASIC BLYTHE*** ARTHUR BLYTHE (Columbia 40884)	33	3
34	***DOUBLE FEATURE*** SPECIAL EFX(GRP GR 1048)	36	2
35	***LONG DISTANCE*** RICARDO SILVEIRA (Verve Forcast/ Polygram 835 054-2)	28	9
36	***JASIL BRAZZ*** HERBIE MANN (RBI/Moss Music Group RBIR 401)	32	4
37	***EASILY SLIP INTO ANOTHER WORLD*** HENRY THREADGILL (RCA/Novus 3025-1-N)	31	4
38	***CELEBRATION*** PAQUITO RIVERA (Columbia FC 44077)	38	10
39	***STEPPIN' UP*** HANK CRAWFORD/JIMMY MCGRIFF (Milestone M-9153)	39	19
40	***THE VILLIAGE*** HENRY BUTLER (MCA/Impulse 2-8023)	40	25

JAZZ FEATURE PICKS

MOVING FORWARD – James Moody – RCA Novus 3026 – Producer: Tom McIntosh

The great bebop reedman stretches out in this solid album of, mainly, standards. There he goes, there he goes, *there* he goes...

AMINA – Amina Claudine Myers – RCA Novus 3030 – Producer: Michael Gregory

The AACM keyboardist and singer gets a deserved major label airing with this wide-ranging, accessible, gospel-tinged album.

EYES OF THE VEILED TEMPTRESS – Chuck Mangione – Columbia FC 40984 – Producers: Thom Bell, Chuck Mangione

Nothing new under this sun. If Mangione's for you, this easy-on-the-ears album's for you.

LIVE IN BOLOGNA – The Cecil Taylor Unit – Leo 404/405 – Producer: Leo Feigin

The wooly avant-pianist's latest unit (with Leroy Jenkins and Carlos Ward) cuts loose on this '87 date.

CHINAMPAS – Cecil Taylor – Leo 153 – Producer: Leo Feigin

Cecil Taylor reading incomprehensible poetry over percussion. Unique, but already hard-to-find (limited to 500 copies as it is).

LOVE IN EAST BERLIN – Sun Ra & His Arkestra – Leo 154 – Producer: Leo Feigin

30 years down the road, space is very much still the place.

FACE THE MUSIC: A CENTURY OF IRVING BERLIN – Dick Hyman – Musicmasters 4014

Dick Hyman's stride-laced solo piano in a set of gems by America's greatest songwriter who, we believe, celebrated a birthday recently.

DENNY ZEITLIN TRIO – Windham Hill Jazz – Producer: Denny Zeitlin

Veteran pianist/psychiatrist in a typically elegant set, half originals, half jazz standards.

UNISON – J.F. Jenny Clark – CMP CD 32 (dist: NMDS) – Producer: Kurt Renker, Walter Quintus, Joachim Kuhn

French bass virtuso in a dazzler, with a bit of new-agey spin.

GUIDO BASSO – Innovation JCCD 0014 – Producer: Fernando Gelbard

Montreal trumpeter, a Rob McConnell vet, in a pretty, lyrical set.

CASH BOX TOP RENTAL VIDEO CASSETTES

		Last Week	Total Weeks
1	**STAKEOUT** Touchstone Home Video 599	1	6
2	**PRINCESS BRIDE** Nelson Home Entertainment 7709	3	4
3	**INNERSPACE** Worner Home Video 11754	4	3
4	**THE UNTOUCHABLES** Poromount Home Video 1886	DEBUT	
5	**BEVERLY HILLS COP II** Poromount Home Video 1860	2	8
6	**ADVENTURES IN BABYSITTING** Touchstone Home Video	6	2
7	**DIRTY DANCING** Vestron Video 6013	7	12
8	**THE LIVING DAYLIGHTS** CBS-Fox Video 4745	5	6
9	**LOST BOYS** Worner Bros. Inc. 11748	8	9
10	**LESS THAN ZERO** CBS-Fox Video 1649	21	2
11	**NO WAY OUT** HBO Video 0051	11	12
12	**THE BIG EASY** HBO Video 0052	12	10
13	**THE SCICILIAN** Vestron Video 6024	27	2
14	**ROBOCOP** Orion Home Video 8610	9	12
15	**FLOWERS IN THE ATTIC** New World Video 85160	29	2
16	**PLATOON** HBO Video 0040	17	12
17	**THE HIDDEN** Medlo Home Ent. M940	10	3
18	**MADE IN HEAVEN** Lorimor Home Video 423	15	3
19	**HAMBURGER HILL** Vestron Video 6015	19	8
20	**MAID TO ORDER** IVE 64311	13	7
21	**NO MANS LAND** Orion Home Video 8710	18	3
22	**THE PICK-UP ARTIST** CBS Fox Video 1529	DEBUT	
23	**SURRENDER** Worner Home Video 37077	16	3
24	**DEATH WISH 4: THE CRACKDOWN** Medlo Home Entertainment M941	28	2
25	**PREDATOR** CBS-Fox Video 1526	20	12
26	**MY LIFE AS A DOG** Poromount Home Video 12651	DEBUT	
27	**THE ROSARY MURDERS** Virgin Vision 70064	24	3
28	**SPACEBALLS** MGM/UA Home Video 90179	23	11
29	**RUSKIES** Lorimor Home Video 761	DEBUT	
30	**LA BAMBA** RCA/Columbia Pictures Home Video 6-20854	22	12

CASH BOX TOP RETAIL VIDEO CASSETTES

		Last Week	Total Weeks
1	**START UP WITH JANE FONDA** Lorimor Home Video 077	1	8
2	**JANE FONDA'S NEW WORKOUT** Lorimor Home Video 069	4	12
3	**LADY AND THE TRAMP** Walt Disney Home Video 582	2	12
4	**CALLANETICS** MCA Home Video	3	12
5	**JANE FONDA'S LOW IMPACT AEROBIC WORKOUT** Lorimor Home Video 070	5	12
6	**THE UNTOUCHABLES** Paramount Home Video 1886	DEBUT	
7	**PINK FLOYD THE WALL** MGM/UA Home Video 400268	6	12
8	**AN AMERICAN TAIL** MCA Home Video 80536	7	12
9	**SLEEPING BEAUTY** Walt Disney Home Video 476	13	12
10	**STAR TREK IV – THE VOYAGE HOME** Poromount Home Video 1797	8	12
11	**DIRTY DANCING** Vestron Video 6013	11	12
12	**DEATH WISH 4: THE CRACK DOWN** Medlo Home Ent. M941	10	3
13	**THE SOUND OF MUSIC** CBS/Fox Home Video 1051	14	12
14	**BEVERLY HILLS COP** Poromount Home Video 1134	9	6
15	**ADVENTURES IN BABYSITTING** Touchstone Home Video 595	17	2
16	**THE WIZARD OF OZ** MGA/UA Home Video 60001	19	12
17	**ANIMAL HOUSE** MCA Home Video 66000	DEBUT	
18	**SCARFACE** MCA Home Video 80047	22	12
19	**KATHY SMITH'S ULTIMATE VIDEO WORKOUT** JCI Video 8100	DEBUT	
20	**KATHY SMITHS WINNING WORKOUT** Fox Hills Video FH1012	15	2
21	**BEVERLY HILLS COP II** Paramount Home Video 1860	12	7
22	**FLOWERS IN THE ATTIC** New World Video 85160	18	3
23	**KATHY SMITH'S STARTING WOURKOUT** JCI Video 8103	DEBUT	
24	**ROBOCOP** Orion Home Video 8610	24	12
25	**TOP GUN** Poromount Home Video 1629	26	12
26	**PRINCESS BRIDE** Nelson Home Entertainment 7709	21	4
27	**THE GODFATHER** Poromount Home Video 8049	16	12
28	**LESS THAN ZERO** CBS Fox Video 1649	DEBUT	
29	**MARY POPPINS** Walt Disney Home Video 23	23	12
30	**STAKEOUT** Touchstone Home Video 599	25	6

Looking Back

Today, thanks to modern technology, you can sit at a bar, in a booth or just stand around at a location to enjoy the music the jukebox provides. This was not the case in the early days, although the machine, even without music, was an attraction in itself. So what you did during that period was gather around the machine, with earphones intact and take full advantage of what it had to offer–a playback of your own voice! Take a look at this grouping of young and middle-aged people, listening in!

CASH BOX TOP 40 COMPACT DISCS

		LW	WOC
1	**NOW AND ZEN** ROBERT PLANT (EsParanza/Atlantic 7 90863-2)	1	10
2	**NAKED** TALKING HEADS (Fly/Sire 9 25654-2)	2	8
3	**CROSSROADS** ERIC CLAPTON (Polydor/PG 835261-2)	7	3
4	**INTRODUCING THE HARDLINE ACCORDING TO** TERRENCE TRENT D'ARBY (Columbia CK 40964)	3	11
5	**DIRTY DANCING** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6402-2-R)	4	34
6	**MORE DIRTY DANCING** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-2-R)	5	8
7	**FAITH** GEORGE MICHAEL (Columbia Ck 40867)	8	26
8	**SCORPIONS** SAVAGE AMUSEMENT (Mercury/PG 832 963-2)	11	2
9	**KICK** INXS (Atlantic 2-81796)	6	26
10	**BAD** MICHAEL JACKSON (Epic EK 40600)	9	35
11	**APPETITE FOR DESTRUCTION** GUNS & ROSES (Geffen 2-24148)	12	12
12	**CHALK MARK IN A RAIN STORM** JONI MITCHELL (Geffen 2-24172)	10	6
13	**KINGDOM COME** KINGDOOM COME (Polydor/PG 835 362-2)	13	8
14	**TEAR DOWN THESE WALLS** BILLY OCEAN (Jive/Arista ARCD 8495)	15	7
15	**SKYSCRAPER** DAVID LEE ROTH (Warner Bros. 25671-2)	16	15
16	**PAST MASTERS VOLUME II** THE BEATLES (Parlophone/Capitol CDP 7 90044-2)	14	9
17	**DIESEL & DUST** MIDNIGHT OIL (Columbia CK 40967)	20	4
18	**SEVENTH SON OF A SEVENTH SON** IRON MAIDEN (Capitol C2 48982)	24	2
19	**...NOTHING LIKE THE SUN** STING (A&M CD 6402)	19	30
20	**VIVE HATE** MORRISSEY (Sire/Warner Bros.2-24699)	23	5
21	**TUNNEL OF LOVE** BRUCE SPRINGSTEEN (Columbia CK 40999)	22	31
22	**MAKE IT LAST FOREVER** KEITH SWEAT (Elektra 60763-2)	21	7
23	**PAST MASTERS VOLUME I** THE BEATLES (Parlophone/Capitol CDP 7 90043-2)	17	9
24	**SURFING WITH THE ALIEN** JOE SATRIANI (Relativity/Important 8193-2)	28	5
25	**THE LION AND THE COBRA** SINÉAD O'CONNOR (Ensign/Chrysalis 2-41612)	18	8
26	**GOOD MORNING, VIETNAM** ORIGINAL MOTION PICTURE SOUNDTRACK (A&M CD 3913)	25	15
27	**LET IT LOOSE** GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic Ek 40769)	30	4
28	**CONSCIOUS PARTY** ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 2-90878)	32	2
29	**SIMPLE PLEASURES** BOBBY MCFERRIN (EMI-Manhattan 2-48059-2)	31	3
30	**LONESOME JUBILEE** JOHN COUGAR MELLENCAMP (Mercury 832 465-2)Pol	29	36
31	**ODYSSEY** YNGWIE J. MALMSTEEN (Polydor/PG 835 451-2)	33	2
32	**ALIENS ATE MY BUICK** THOMAS DOLBY (EMI-Manhattan 48076)	DEBUT	
33	**PERMANENT VACATION** AEROSMITH (Geffen 24162-2)WEA	36	36
34	**OPEN UP AND SAY...AHH!** POISON(Enigma/Capitol C2-48493)	DEBUT	
35	**TIFFANY** TIFFANY (MCA MCAD 5793)	35	19
36	**BLOW UP YOUR VIDEO** AC/DC (Atlantic 2-81828)	27	11
37	**THE JOSHUA TREE** U2 (Island 2-90581)	26	60
38	**NEVER DIE YOUNG** JAMES TAYLOR (Columbia CK 40851)	34	13
39	**WHITNEY** WHITNEY HOUSTON (Arista ARCD-5732)	37	50
40	**HYSTERIA** DEF LEPPARD (Mercury 830 675 2)	38	39

THE INDEPENDENT WAY

SHOP TALK

This week in *Shop Talk* we discuss the in-store display with some of our most prestigious retailers. We'll hear what they are thinking concerning which displays are most effective/ineffective in generating sales and awareness. And as usual, we'll find out which independent products are moving particularly well this week.

STREETSIDE RECORDS – St. Louis, MO
Reporting: **Al Karniski**

"I think the displays with product are a little more beneficial. However, the situation we're in we don't have a lot of room to put product with the displays. We have a couple display windows which are enclosed, and we use a lot of hanging displays also. They do real well for us and definitely help increase sales.

"A lot of times a customer will come into a store, they'll hear something on the turntable, and their mind will go blank on what they are actually there for unless they wrote it down. If they see a product on display, it'll either come back to them or they could get turned on to something else. However, I feel if you have too many displays in an area, it can work against you. I think that the customer might look at the displays as a collage rather than a product display."

"We do extremely well with the R&B indies. Our top seller would be Salt-N-Pepa (Next Plateau). As for jazz we're doing extremely well with the Gamalon release on Amherst. Satriani (Relativity) is our best selling rock indie, while Ray Lynch's *Deep Breakfast* (Music West) is our number one new age music mover. For the twelve inch disks, Doug E Fresh (Reality/Danya) has been doing extremely well. Run-DMC (Profile) is probably the hottest thing going right now. Also, the Salt-N-Pepa is still moving out of here fast."

RECORD THEATRE – Rochester, NY
Reporting: **Helen Timberlake**

"For the LP's we try to front display all new releases by using album 'waterfalls'. This definitely helps sales because it lets people know about the new releases they might not have known about otherwise. Also, we like to use posters and flats on the walls to help increase awareness."

"The Betty Wright release on Vision is just flying out of here. Gamalon (Amherst) continues to lead all indie jazz releases, while The World Class Wrecking Cru (Kru-Cut/Macola) and Satriani (Relativity) releases maintain their impressive numbers. Twelve-inch wise, The World Class Wrecking Cru is tops - it's jammin', followed closely by the new Run-DMC (Profile) release."

TOWER RECORDS – New Orleans, LA
Reporting: **Freddi Szilagi**

"We have our own art department here, so creativity and originality are an important part of our displays. We like to use material from the album but with variations. They are real eye-catchy and they help sales a lot. The stand-up displays attract a great deal of attention. In general, displays work well for all types of artists - whether it be jazz or classical or rock."

"Satriani continues to be our top selling indie. For twelve-inch sales, we can't keep *Rigor Mortis* by the group Split Seconds in stock."

HARVARD COOP – Boston, Mass.
Reporting: **Michael Tocker**

"We're in a department store, so we really don't have much wall space. We double-side our displays on foam-core posters and hang them from the ceiling. Then we have framed autographed material around the store. I don't think it affects sales at all. In this area, I think airplay and a good review in the newspaper are the main things that affect sales. In store play helps a little bit. We have a sophisticated crowd here - we don't have too many people who go 'oh, that's a nice picture or cover,' and then buy it.

"Our best selling independent releases lately have been the Pixies LP on 4AD/Rough Trade, the Shoes CD on Black Vinyl Records, and the most recent release by local faves The Tribe."

BEBOP RECORDS – Jackson, Miss.
Reporting: **Wayne Harrison**

"We have got a good amount of window space at this store so we use a lot of posters. People really seem to like and notice the large stand-ups which we put next to the corresponding bin. The counter stuff just seems to clutter. The double-sided poster seems to be the most effective."

"Satriani's release on Relativity is our top selling indie album. As far as twelve-inch product goes - we're selling a lot of dance and rap oriented disks."

TOWER RECORDS – Campbell,CA
Reporting: **Bret Mitchell**

"I think displays are most effective if they're at eye level and have product involved. We don't just take flats and/or posters and tape them together - we try to use them as a stepping off point to come up with our own original artwork for a display. If you can do that and make it look professional, it can be very eye-catching. I think having them lower - at eye level - is extremely important."

"It is my belief that you can use a display to sell any kind of product. It can work for classics or jazz or rock or punk. It can work for any kind of music if it catches your eye and is appropriate for the customer your aiming at. You have to have high contrast and the displays need to be real simple so that they stand out."

"Satriani is easily our best independent seller at the moment."

Indie Groove

GET INTO THE GROOVE – LMR recording artist **Stevie B.** stopped by Club MTV recently where he performed his two certified hits "Party Your Body" and the current release, "Dreamin' of Love." Now on tour, Stevie, a resident of Florida, will enter the studios at the end of the summer to begin work on his second album. The first airing of the segment begins this week.

Julie Brown - Club MTV hostess and Stevie B.

BOOGIE TILL YA' POLKA – ROM Records' recording artists **Rotondi** will celebrate the recent release of their second LP, *Play On*, with a party and show at Hollywood's own Club Lingerie. Led by founder **Paul Lacques**, these accordion rock pioneers are looking for a broader audience with their sophomore release. "This is a pop record," states Lacques. *Play On* will be placed in several musical bins: new rock, ethnic/folk, alternative, and yes, the polka section. For more information contact **Harvey Kubernik** at *818-508-0782.*

HOLLYWOOD SWINGIN' – **Fever/Sutra** recording group, **The Cover Girls**, will have a song on the soundtrack of the upcoming **Eddie Murphy** film, *Coming To America*. Paramount Pictures approached the group to submit a song for the soundtrack, and the result is an uptempo dance number entitled, "Better Late Than Never."

RYKO ANALOGUE UNVEILED – On Thursday, May 12, Rykodisc USA held a meeting of distributors and members of the press to announce the creation of their new line, Ryko Analogue. The meeting covered release schedules, salient marketing points, and the reasons for the creation of the new label to release high-quality LP's and cassettes.

SURF'S UP! *– Relativity recording artist Joe Satriani is shown pictured prior to his sold-out stand at Los Angeles' Roxy Theatre. Here he is shown chumming with George Chronis of Show Industries and Irene Cuesta of Music Plus #10.*

GOOD STUFF – Rippingtons' leader **Russ Freeman** has been tearing up the L.A. studio scene lately. Freeman performed on "Every Step of the Way," the title cut off the upcoming album by **David Benoit**. The tune was co-written and co-arranged by Freeman. Returning the favor, Benoit sat in with Freeman and the Rippingtons at the kick-off of their concert tour in support of their new **Passport** release, *Kilimanjaro*. Freeman has also been in the studio co-writing with **Full Swing**, **Brian Bromberg** and **Mark Winkler**... After a brief rest in their hometown of Phoenix, **SST** recording artists the **Meat Puppets** are gearing up to go back on the road - this time playing shows throughout the midwest. Since the release of their most recent album, *Huevos*, the band has toured the west coast and the southeast, generating unanimous praise all along the way. Joining the Meat Puppets for six of their midwest dates will be SST recording artist (and **Violent Femmes** alumnus) **Brian Ritchie**, who will be supporting his recent solo album, *The Blend.*

Kevin Coogan

A Tribute To Gene Harris

LOS ANGELES – The Gene Harris story is a admirable one. Having adhered to his traditional jazz/blues roots amid a contemporary world of synthesizers, drum machines, and slick multi-layered recording techniques, Harris is enjoying current success with the popular All Star Big Band *Tribute to Count Basie*. Recording for the classy Concord Jazz label, the Basie inspired effort has been in consistent upward motion on the *Cash Box* Jazz Album Chart, and after three months has risen all the way up to #7.

All Star cast only begins to describe the stature and artistry of the talented musicians who participated in the making of the album. Producer Bennett Rubin and the momentum of the project helped to recruit many of the heaviest players in the business. The horn section included Jon Faddis, Snooky Young, Conte Candoli, Frank Szabo, and Bobby Bryant on trumpet, trombonists Charlie Loper, Bill Watrous, Thurman Green, Garnett Brown, and Bill Reichenbach, and saxophonists Marshal Royal, Bill Green, Jackie Kelson, Bob Cooper, Plas Johnson, and Jack Nimitz. The rhythm section was comprised of drummer Jeff Hamilton, and bassists Ray Brown and James Leary. Guitarist Herb Ellis played unamplified guitar, emulating the late, great Basie fretman, Freddie Green. And of course Gene Harris, one of the greatest blues pianists of all time, was chosen for the piano duties to best exemplify the spirit of the Count.

The entire effort was well thought out, from the choice of musicians to the choice of material. Interestingly enough, rather than do a record exclusively featuring classic Basie tunes, they sought a collection of songs than would reflect the flavor of the Basie Band, but still allow the musicians their own liberty and creativity. The result is a smoking, uplifting testimony of the blues that would make Count Basie proud.

Gene Harris grew up in Benton Harbor, Michigan and first touched a piano at the age of four. He was playing in a trick piano act by age seven, and by twelve he had his own radio

show. During the high school years Harris lead a band doing traditional blues and R&B material. Then onto the service where he became an integral part of the 82nd Airborn band, tallying up more experience and developing his reading chops. Upon returning home he quickly formed The Four Sounds which eventually evolved into The Three Sounds.

This began a serious recording and touring career which has taken him to virtually every major city, recordings for over ten labels, and sessions with musicians including B.B. King, Aretha Franklin, Lou Rawls, Diane Reeves, Bobby Hutcherson, Phillip Bailey, Ron Carter, Lee Ritenour, Joe Williams, Milt Jackson, Donald Byrd and Stanley Turrentine.

This spectacular career has led Mr. Harris to his latest offering from Concord. Beautifully arranged by Frank Wess, Mickey Tucker, and John Clayton, the Gene Harris All Star *Tribute to Count Basie* is a must in the collection of any serious jazz listener.

Gene Ferriter

Go-Go: Ready To Go

By Gary Starr

LOS ANGELES – The sound is called Go-Go. It's been simmering, brewing, and percolating in Washington, D.C. for the last fifteen years and, after several false starts, it's finally poised to break out nationally. Due in large part to the success of E.U.'s *Da Butt* from the movie "School Daze," Go-Go is finally getting extensive airplay and reaching a wide audience.

A recent Go-Go concert at the Capital Centre in Landover, MD drew 14,000 kids and featured some of D.C's hottest Go-Go bands including the "Godfather of Go-Go" Chuck Brown and the Soul Searchers, Experience Unlimited (E.U.), Rare Essence, Little Benny and the Masters, the Junkyard Band, go-go/rapper D.C. Scorpio, Go Go Lorenzo, and Hot, Cold Sweat.

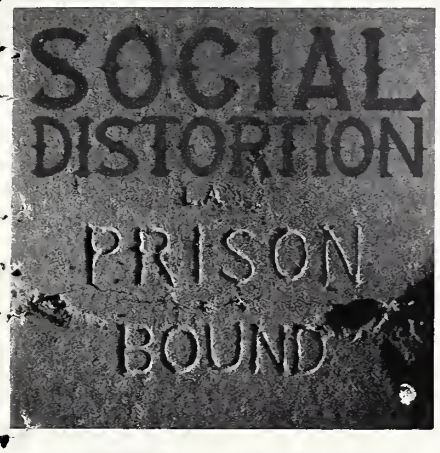
In an effort to get Go-Go out to the general public, G Street Express, a D.C.-based production company, has released a 90-minute video of the concert entitled *Go-Go Live at the Capital Centre*. Directed by Sheldon Shemer, who shot Prince's *Purple Rain* video, *Go-Go Live* was filmed with five cameras, and recorded on 24-track digital audio. It retails for $29.95 and marks the debut video product of G Street Express-CD Enterprises. In addition to the video, a 90 minute cassette of the concert, sponsored by radio station WDJY, is being marketed on I Hear Ya Records, a new label run by G Street's president Darrell Brooks. According to Stanley Winslow, director of marketing and promotion for G Street, video sales in the D.C. market are in excess of 10,000 units, and clips are being shown on BET, WUSA's Music Video Connection, Cable Video Jukebox, and Channel 44 in the New York market. Sales of the cassette are running over 30,000 units, principally in East Coast, Southern, and Mid-West markets. The company is just starting heavy West Coast distribution.

According to Chuck Brown, who achieved national prominence with the hits "Bustin' Loose" and "We Need Some Money," Go-Go derives its strength from interaction between the bands and their audience. "We feed off of them; we get our vibes from them." Unlike New York rap music, Go-Go is live bands, a variety of musical styles woven through continuous pulsating poly-rhythms, and massive audience participation. The new video and cassette capture the essence, spirit, and "street party" vitality of Go-Go in a way that the much-heralded film *Good to Go* failed to do several years ago. Upcoming releases from I Hear Ya Records will include a new E.U. album and singles from Chuck Brown and D.C. Scorpio, and a 12" single that features Chuck Brown, E.U., Rare Essence, and Little Benny, a.k.a. The D.C. Posse, entitled "D.C. Don't Stand for Dodge City." For more information regarding current and future audio and video product from CD Enterprises, Inc. / I Hear Ya Records contact Stanley Winslow at 202-347-0001. Go-Go is gettin' busy and definitely good to go.

Welk Record Group Signs Pact With Old Gold Record Co. *– Larry Welk, President of Welk Record Group, announced the signing of an agreement with Old Gold Record Co. of England, giving Old Gold exclusive representation rights to the Vanguard catalogue in the United Kingdom and Eire. Pictured (l-r) Brian Gibbon, co-director of Old Gold; Larry Welk; and Keith Yershon, co-director of Old Gold.*

Digesting Power Dinners *– Industry power brokers met for dinner at the Cat And The Fiddle Restaurant in L.A. to discuss rock'n roll. The event was sponsored by Metal Blade Records, carrying on the tradition started by Kim Buie of Island Records. The event was called "Power Dinner II". Standing (l-r) Billy Sheehan, artist; Victoria Clare, SBK; Lance Tendler, CAA; John Huie, ICM; Brian Slagel, Metal Blade; Ellen Drantch, ICM; Jim Faraci, Producer; Kim Buie, Island; Warren Entner, Manager; Jennifer Perry, Avalon Attractions; Byron Hontas, Capitol. Seated (l-r) Bob Chippardi, Concrete; Janie Hoffman, MCA; Michael Faley, Metal Blade; Bill Berrol, Attorney; Ron Laffitte, Manager.*

Reviews



SOCIAL DISTORTION *Prison Bound* – Restless (72251-1) – Producer: Chas Ramirez and Social Disortion

Social Distorion is a veteran presence in the L.A. punk scene and a living example of its pitfalls. Although the band has been a major attraction on the thrash circuit since 1980, the extracurricular rigors of the hardcore lifestyle drove singer/guitarist Mike Ness to heroin addiction and several stints in the slammer. But the period of introspection that followed his legal problems gave Ness a renewed sense of purpose, and the result was an album that examines in dramatic detail the process of one young man's decline and redemption. *Prison Bound* is a virtual autobiography of a street hoodlum, but one that could apply equally well to the lives of many of Social Distortion's fans. It's not a pretty story, but the quality of Social Disortion's telling gives it a resonance that reaches beyond its target audience.

Where punk started out as a way of giving voice to inarticulate rage, bands like Social Disortion are now trying to expand its vocabulary. The band's primary distinction is musical, while its lyrical scope is an example of maturing perspective rather than fresh subject matter. We've heard these kinds of stories before, but rarely delivered with this kind of clarity and sympathy. While Ness is no poet, his material has the hard-bitten quality of experienced truth. And he expresses himself in a musical context that transcends the squalid familiarity of the material. This is a top-notch rock-n-roll band, not at all straight-jacketed by punk conventions and primitivism. Even when they started on the local scene, Social Disortion was notable for their abundant hooks, their tasty guitar licks and their almost-pop accessibility. The Rolling Stones are an obvious influence on the band, both in their roots-rock guitar foundation and their outlaw swagger. But surprisingly, it is the moments of quiet, acoustic jangle that give this album its periodic touches of majesty. Still, when it revs, it revs hard, and a mainstream rock audience should appreciate the clean, solid production and high-energy playing. And if along the way they learn a lesson or two about life on the streets, so much the better.

Joe Williams

DAG NASTY *Field Day*–Giant (GRI 6013-1)

Dag Nasty represents a healthy development in hardcore punk, one that's too rarely seen: bands that learn to play their instruments, vary their styles and address the ambiguities of growing up. Of course, growing up is antithetical to the hardcore philosophy, but since the alternatives are death and arrested development, maturity has some obvious advantages.

Dag Nasty is an offshoot of Minor Threat, a DC hardcore band that simultaneously celebrated youth and personal responsibility. It was Minor Threat who pioneered the "straight edge" philosophy in punk: no drinking, no drugs, no casual sex. Minor Threat lead singer/idealogue Ian MacKaye has a new band called Embrace, while guitarist Brian Baker has been the force behind Dag Nasty since 1985.

Dag Nasty is an effective combination of pop and punk, with influences that range from Husker Du to speed metal to (dare I say it?) the harmonic structure of the Beatles. They get modifed bluesy in a couple of places (once with a Mexicali flavor), but most of the material has the anthemic, adrenaline quality of the best punk. ("Staring At the Rude Boys" wouldn't have been out of place in the movement's London heyday, circa 1977.) Most of the angry, metal edges are smoothed over by the strong, tightly controlled vocals of Peter Cortner and the meticulously detailed production.

Lyrically, Dag Nasty is a cut above, with some trenchant observations on jealousy, the people next door and the misplaced priorities of youth. Their willingness to implicate themselves in their own failures, combined with the burgeoning sophistication of the music, suggests that Dag Nasty is a band that's willing to grow, even if it means trading their old audience for a newer and wiser one.

Joe Williams

BIGUINES FROM MARTINIQUE *Au Bal Antillais–Folklyric (9050)–Producer: Chris Strachwitz*

During World War I the French included among their draftees young black men from the Caribbean islands of Martinique and Guadeloupe. Inevitably a few of them chose to remain in Paris after the war, where some of them started small orchestras that fused the fashionable jazz of the time with the Creole sounds of the islands. The result, documented on this nifty compilation album, was a delightful hybrid of New Orleans, Caribbean, African and European influences, a kind of Creole ragtime jazz called "biguine." (Cole Porter got the spelling wrong in "Begin the Beguine," as well as the authentic flavor of the music.) The dominant instrument on most of these pieces is a fat clarinet, with trombone, cello, violin, piano, banjo, drums and rattle percussion. About a third of the tunes have vocals in a tropical French patois. There's a rakish, playful quality to much of the material, not unlike the work of Django Reinhardt or the background music in the "Little Rascals" films, but with a jumpier rhythmic foundation. These recordings (made between 1929 and the early 1940s) have a necessarily low-fi quality and a general looseness in the playing, but that merely adds to their charm.

Joe Williams

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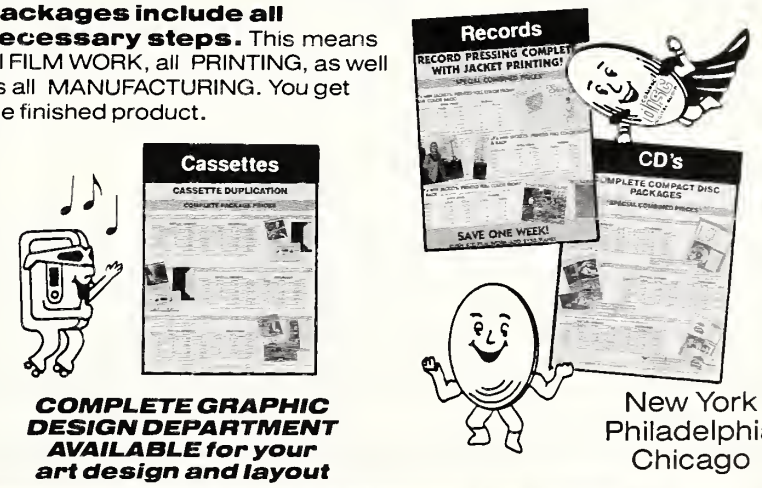

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Classical Corner

By Gary Starr

LOS ANGELES – **Nimbus Records** announces the release of 4 new recordings: Beethoven's *Missa Solemnis* performed by The Hanover Band (NI 5109); the Medici Quartet with John Bingham, piano, in performances of Franck's *Piano Quintet in F Minor* and Fauré's *String Quartet Op.121* (NI 5114); tenor Raul Giminez performing a collection of Argentinian songs (NI 5107); and pianist Vlado Perlmutter performing Schumann's *Kreisleriana* and the *Symphonic Etudes* (NI 5108). Look for a sampler series with selections drawn from the Nimbus catalogue due out in late April. **Industry First** Nimbus announces the release of the first full color classical CD; a picture of planet Earth impressed onto a recording of Holst's *The Planets*.

Harmonia Mundi U.S.A. announces the completion, on Chandos, of the Mariss Jansons/Oslo Philharmonic 'Tchaikovsky cycle' with the release of the *Manfred Symphony* (CHAN 8535). On Harmonia Mundi a new recording of Bach's St. John Passion, Phillippe Herreweghe conducts the Orchestre de La Chapelle Royale (HMC 901264/65); and harpist Susan Drake has completed her 2nd volume of *Romantic Harp Music* on Hyperion (CDA 66089). Harmonia Mundi recording artist Nicholas McGegan will be the music director of the Ojai Music Festival, June 3-5, and will conduct the Philharmonia Baroque Orchestra for one performance. The festival will also see the U.S. premier of Peter Maxwell Davies' *Into The Labyrinth* and his *Concerto for Oboe & Orchestra*.

Delos Records announces these summer releases: Catherine Crozier performing the organ music of Leo Sowerby (D/CD 3075) and Ned Rorem (D/CD 3076); Carol Rosenberger performing Schubert's *Piano Sonata D.960* and the *Impromptus OP.90* (D/CD 3018); Vol.1 of The Orford String Quartet's Beethoven String Quartet series (D/CD 3031); and Arleen Auger performing a collection of love songs with Dalton Baldwin accompanying on piano (D/CD 3029).

From **Qualiton Imports**, on Etcetera Records, comes a collection of Menotti songs, Karen Armstrong, soprano, and a two-CD set of Liszt piano works, the third in a series, Earl Wild, piano; and on Cybella Records a new recording of Messiaen's opera *St. Francois d'Assise*, Seiji Ozawa conducting the Paris Opera Chorus & Orchestra (CY 833/8). **Delta Music**, distributer of **Capriccio Records**, in cooperation with Sound Wherehouse in Chicago, Barnes & Noble in Boston, and Tower in New York, is promoting its new line of DAT recordings by placing DAT players in-store. Projects at **Denon** include a collection of Beethoven sonatas, Bruno-Leonard Gelber, piano, and C.P.E. Bach symphonies performed by the Camerata Bern.

From **Telarc** comes a recording of Erich Kunzel conducting the Cincinatti Jazz and Pops Orchestras in works of Gershwin including *Rhapsody in Blue* and the *Concerto in F* (CD 80166). André Previn conducts the Vienna Philharmonic in a new recording of Strauss' *Zarathrustra* (CD-80167); newly released is a 2-CD set of Beethoven's *Missa Solemnis* and Mozart's *Mass in c, K.427* with Robert Shaw conducting the Atlanta Symphony Orchestra & Chorus (CD-80150-2).

Classical Reviews

THE ENGLISH CONCERT/ TREVOR PINNOCK, DIRECTOR
***Vivaldi / Il Cimento dell'Armonia e dell'Inventione Op.8* – Vanguard (VCD 72005/6)**

This recording was done in 1978, at the beginning of the current "original instruments" craze. We are thus afforded an opportunity to hear the period style when it was considered a novelty on the classical recording scene. Research into "correct" performance practice was just beginning to have an impact on recordings of the Baroque. Along with Christopher Hogwood, Trevor Pinnock and the English Concert was one of the first ensembles to gain international recognition in the early style. His performance of Vivaldi's OP.8 almost sounds dated when compared to his more recent DG recordings of Bach and Handel orchestral works. Tempos are taken at a relaxed pace rather than the clipped, dotted rhythm manner, and the string attack is, at times, a lush legato. Nevertheless, the performance holds up when compared to recent recordings and the analog sound transferred well to the CD format.

Gary Starr

PHILHARMONIA BAROQUE ORCHESTRA
NICHOLAS McGEGAN, DIRECTOR
JANET SEE, FLUTE
***Vivaldi / Flute Concertos* – Harmonia Mundi (HM 905193)(dist. by Harmonia Mundi U.S.A.)**

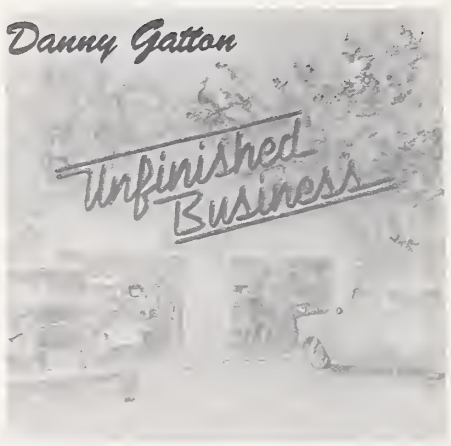
This ensemble performs these late works of Vivaldi on an extremely intimate and personal scale; attention to dynamic detail is painstakingly accurate, and the listener is acutely aware of the smallest crescendo/diminuendo. Though the overall attack of the ensemble is crisp and precise one does not get the feeling of rushed tempos. The small "period instrument" forces assembled here achieve a transparent sound that allows all the delicate nuances of the Italian style to shine through. As with recent Harmonia Mundi recordings from the Philharmonia Baroque and Janet See (rev. 2/20/88), this is a state-of-the-art Baroque performance in terms of interpretation and scholarly research. Highly recommended.

Gary Starr

Who Is Danny Gatton?

LOS ANGELES – One of the modern crimes of the music world is the occasional unexposed talent, who, for whatever reason opts not to take the conventional approach to a music career. It's a shame when such an artist, who is capable of influencing a whole generation of aspiring musicians, is resistant to paying those industry dues essential for broad recognition. One such individual is local guitar legend Danny Gatton, who is a little known phenomenon outside of the Washington D.C. area.

This guy is not just a good hometown guitar player. He is one of the most original mind-blowing craftsman on the planet, having prompted descriptions such as the "pre-eminent guitarist of the post-World War II generation." This guy is so good that it is reputed that Roy Buchanan, one of the true blues fret-monsters in his own right, has



refused to get up on a stage with him. Nevertheless, Gatton is a virtual unknown, never having done a major national tour and currently recording for the small independent NRG label out of Alpharetta, Georgia, not widely considered the studio haven of the East Coast. One more small detail. Norma Gatton, a sweet, warm, inspired woman, is Danny's agent. She is also his Mom.

For those of you who are intrigued at this point, or even those still reading, get a hold of Gatton's newest release, *Unfinished Business*. If you're a guitar player, or even an enthusiast, this is a Course Requirement for Sizzling Frets 1A. There is not a guitar player in the world who sounds like Gatton, and a lot of his sonic ingenuity comes from a very resourceful place in him, perhaps the same place that enjoys fixing automobiles. An example of this ingenuity is the use of a Heineken bottle to create the most searing, overwhelming slide sound around.

Unfinished Business pays homage to some of Danny's mentors including the great Les Paul. The album is a tour through an array of styles, sounds, tempos and material. A couple of notable highlights are the acrobatics of "Lappin' It Up,"where Danny trades fours with himself on Telecaster and Fender lap steel, a soaring, haunting interpretation of "Melancholy Serenade,"the old Jackie Gleason theme song, and an incredible rendition of Arthur Smith's "Fingers On Fire,"played at such a blazing tempo it's downright silly.

As music enthusiasts, it's our responsibility to help support and propel true masters of sound. Danny Gatton is an aural gold mine, undiscovered for the most part. Do yourself a favor and write to NRG Records, Inc. P.O. Box 100, Alpharetta, Ga. 30201 and request this record.

Gene Ferriter

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

Title, Artist, Label, Number, Distributor
■ = Platinum (RIAA Certified)
□ = Gold (RIAA Certified)

		LW	WOC
1	***FAITH*** GEORGE MICHAEL (Columbia OC 40867)CBS	4	26
2	***DIRTY DANCING 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA	1	34
3	***INTRODUCING THE HARDLINE ACCORDING TO*** TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS	2	31
4	***MORE DIRTY DANCING 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1-R)RCA	3	10
5	***BAD*** MICHAEL JACKSON (Epic OE 40600)CBS	5	35
6	***APPETITE FOR DESTRUCTION 8.98*** GUNS AND ROSES (Geffen GHS 24148)WEA	7	38
7	***KICK 9.98*** INXS (Atlantic 81796-1)WEA	6	28
8	***NOW AND ZEN 9.98*** ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA	9	11
9	***LET IT LOOSE*** GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	15	49
10	***PRIDE 8.98*** WHITE LION (Atlantic 81768)WEA	12	28
11	***PERMANENT VACATION 8.98*** AEROSMITH (Geffen GHS24162)WEA	11	36
12	***SEVENTH SON OF A SEVENTH SON*** IRON MAIDEN (Capitol CI 90258)CAP	18	4
13	***MAKE IT LAST FOREVER 8.98*** KEITH SWEAT (Elektra 60763)WEA	13	23
14	***SAVAGE AMUSEMENT 8.98*** SCORPIONS (Mercury 832 963-1)POL	29	3
15	***PEBBLES 8.98*** (MCA 42094)MCA	17	14
16	***NAKED 9.98*** TALKING HEADS (Fly/Sire 25654-1)WEA	8	8
17	***KINGDOM COME 8.98*** (Polydar 835 368-1)POL	10	10
18	***TIFFANY 8.98*** (MCA 5973)MCA	14	32
19	***HYSTERIA 9.98*** DEF LEPPARD (Mercury 830 675-1)POL	19	40
20	***WHENEVER YOU NEED SOMEBODY 8.98*** RICK ASTLEY (RCA 6822-1-R)RCA	21	17
21	***TEAR DOWN THESE WALLS 9.98*** BILLY OCEAN (Jive/Arista JL-8495)RCA	16	10
22	***SKYSCRAPER 9.98*** DAVID LEE ROTH (Warner Bros. 25671-1)WEA	20	16
23	***WHITNEY 9.98*** WHITNEY HOUSTON (Arista AL-8405)RCA	24	49
24	***DIESEL AND DUST*** MIDNIGHT OIL (Columbia BFC 40967)CBS	27	15
25	***TUNNEL OF LOVE*** BRUCE SPRINGSTEEN (Columbia OC 40999)CBS	23	31
26	***CONSCIOUS PARTY 8.98*** ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA	36	5
27	***OUT OF THE BLUE 8.98*** DEBBIE GIBSON (Atlantic ATL 81780)WEA	25	38
28	***CROSSROADS 8.98*** ERIC CLAPTON (Polydar/PolyGram 835 261-1)Pol	43	3
29	***SURFING WITH THE ALIEN 8.98*** JOE SATRIANI (Relativity/Impartant 8193)IND	30	14
30	***BLOW UP YOUR VIDEO 9.98*** AC/DC (Atlantic 81828-1)WEA	26	13
31	***RICHARD MARX 8.98*** (Manhattan ST 53049)CAP	31	48
32	***HOW YA LIKE ME NOW 8.98*** KOOL MOE DEE (Jive 1079-I-J)RCA	33	26
33	***IN MY TRIBE 8.98*** 10,000 MANIACS (Elektra 60738)WEA	37	16
34	***VIVA HATE 8.98*** MORRISSEY (Sire/Reprise 25699-1)WEA	34	76
35	***ODYSSEY 8.98*** YNGWIE J. MALMSTEEN'S RISING FORCE (Polydar 835 451-1)POL	39	5
36	***LITA 8.98*** LITA FORD (Dreamland/RCA 6397-R-A)RCA	41	13
37	***OPEN UP AND SAY...AHH! 8.98*** POISON (Enigma C1-48493)CAP	DEBUT	
38	***INSIDE INFORMATION 9.98*** FOREIGNER (Atlantic 81808)WEA	38	22
39	***GOOD MORNING, VIETNAM 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (A&M SP 3913)RCA	22	15
40	***THE LONESOME JUBILEE 8.98*** JOHN COUGAR MELLENCAMP (Mercury 832 465-1)POL	32	37
41	***THE BEST OF OMD 8.98*** ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/A & M SP5186)RCA	44	9
42	***HE'S THE DJ, I'M THE RAPPER 8.98*** DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA	48	6
43	***STARFISH 8.98*** THE CHURCH (Arista AL-8521)RCA	55	11
44	***LAP OF LUXURY*** CHEAP TRICK (Epic OE 40922)CBS	66	3
45	***THIS NOTES FOR YOU 8.98*** NEIL YOUNG & THE BLUE NOTES (Reprise 1-25719)WEA	54	4
46	***...NOTHING LIKE THE SUN 10.98*** STING (A&M SP 6402)RCA	35	30
47	***CHALK MARK IN A RAIN STORM 9.98*** JONI MITCHELL (Geffen GHS 24172)WEA	28	7
48	***OOH YEAH! 8.98*** DARYL HALL JOHN OATS (Arista AL-8539)RCA	DEBUT	
49	***IN EFFECT MODE 8.98*** AL B. SURE!(Uptown/Warner Bros. 9 25662-1)	90	2
50	***TRACY CHAPMAN 8.98*** (Elektra 60774)WEA	82	5
51	***CHER 8.98*** (Geffen 24164)WEA	51	27
52	***MAGIC 8.98*** THE JETS (MCA 42085)MCA	53	29
53	***SCENES FROM THE SOUTHSIDE 9.98*** BRUCE HORNSBY & THE RANGE (RCA 6686-1-R)RCA	DEBUT	
54	***HOT, COOL, AND VICIOUS 8.98*** SALT N PEPA(Next Plateau PL 1007)IND	45	37
55	***EVERY SHADE OF LOVE 8.98*** JESSE JOHNSON (A & M SP 5188)RCA	56	6
56	***HEAVEN ON EARTH 8.98*** BELINDA CARLISLE (MCA 42080)MCA	46	31
57	***BRIGHT LIGHTS, BIG CITY 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Brothers 25688-1)WEA	57	6
58	***COLORS 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bros. 25713)WEA	DEBUT	
59	***THE LION AND THE COBRA*** SINÉAD O'CONNOR (Chrysalis BFV 41612)CBS	47	16
60	***MAN OF COLOURS*** ICEHOUSE (Chrysalis OV 41529)CBS	42	31
61	***HENRY LEE SUMMER*** (CBS Associated BFZ 40895)CBS	61	11
62	***EVEN WORSE*** 'WEIRD AL' YANKOVIC (Rack'N'Rail FZ 44149)CBS	112	3
63	***NEVER DIE YOUNG*** JAMES TAYLOR (Columbia FC 40851)CBS	49	15
64	***EYES OF A STRANGER 8.98*** THE DEELE (Solar ST72555)CAP	40	13
65	***EVERLASTING 8.98*** NATALIE COLE (Manhattan ST 5309)CAP	50	41
66	***JODY WATLEY 8.98*** (MCA 5898)MCA	59	62
67	***GREEN THOUGHTS 8.98*** THE SMITHEREENS (Enigma C1-48375)CAP	52	6
68	***THE JOSHUA TREE 9.98*** U2 (Island/Atlantic 90581)WEA	63	60
69	***BY ALL MEANS NECESSARY 8.98*** BOOGIE DOWN PRODUCTIONS (Jive 1097-1-J)RCA	76	6
70	***GET HERE 8.98*** BRENDA RUSSELL (A & M SP 5178)RCA	96	8
71	***NAKED TO THE WORLD*** TEENA MARIE (Epic FE 40872)CBS	71	7
72	***THE SEVENTH ONE*** TOTO (Columbia FC 40873)CBS	67	10
73	***SOUTHERN BY THE GRACE OF GOD LYNYRD SKYNYRD 10.98 TRIBUTE TOUR - 1987*** (MCA2-8027)MCA	73	7
74	***WHITESNAKE 9.98*** (Geffen 24099)WEA	60	58
75	***TELL IT TO MY HEART 8.98*** TAYLOR DAYNE (Arista AL 8529)RCA	62	18
76	***ALIENS ATE MY BUICK 8.98*** THOMAS DOLBY (EMI-Manhattan EI 48075)CAP	99	4
77	***GOIN' OFF 8.98*** BIZ MARKIE (Cold Chillin' 25675-1)WEA	65	9
78	***ONCE BITTEN 8.98*** GREAT WHITE (Capitol ST12565)CAP	69	44
79	***A MOMENTARY LAPSE OF REASON*** PINK FLOYD (Columbia OC 40599)CBS	71	35
80	***TURN BACK THE CLOCK 8.98*** JOHNNY HATES JAZZ (Virgin 90860)WEA	100	5
81	***ACTUALLY 9.98*** PET SHOP BOYS (EMI/Manhattan ELT 46972)CAP	74	35
82	***L.A. GUNS 8.98*** (Vertigo 834 144-1)POL	68	16
83	***MOVE SOMETHIN' 8.98*** 2 LIVE CREW (Luke Skywalker XR 101)IND	DEBUT	
84	***FOREVER AND EVER 9.98*** HOWARD HEWETT (Elektra 60779-1)WEA	84	6
85	***ALWAYS & FOREVER¤ 8.98*** RANDY TRAVIS (Warner Bros. 25568-1)WEA	83	53
86	***SIMPLE PLEASURES 9.98*** BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP	78	6
87	***THE HUNGER*** MICHAEL BOLTON (Columbia BFC40473)CBS	77	32
88	***OPERATION : MINDCRIME 8.98*** QUEENSRYCHE (EMI-Manhattan EI-48640)CAP	DEBUT	
89	***SUBSTANCE 1987 12.98*** NEW ORDER (Qwest 25621-1)WEA	89	39
90	***RACING AFTER MIDNIGHT 8.98*** HONEYMOON SUITE (Warner Bros. 2 25652-1)WEA	113	2
91	***SCHOOL DAZE 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (EMI-Manhattan E1-48680)CAP	91	6
92	***CANCIONES DE MI PADRE 8.98*** LINDA RONSTADT (Asylum 60765-1)WEA	80	24
93	***DAYDREAMING 8.98*** MORRIS DAY (Warner Bros. 25651-1)WEA	64	11
94	***TINA LIVE IN EUROPE 8.98*** TINA TURNER (Capitol C1 90126)CAP	70	7
95	***80'S LADIES 8.98*** K.T. OSLIN (RCA 5924-1)RCA	92	25
96	***CHARACTERS 9.98*** STEVIE WONDER (Motown 6248ML)MCA	97	25
97	***CLOUD NINE 8.98*** GEORGE HARRISON (Dark Horse/Warner Bros. 25643)WEA	75	26
98	***ALL OUR LOVE 8.98*** GLADYS KNIGHT & THE PIPS (MCA 42004)MCA	87	25
99	***BORN TO BE BAD 8.98*** GEORGE THOROGOOD & THE DESTROYERS (EMI-Manhattan E1-46973)CAP	72	16
100	***RAPTURE 8.98*** ANITA BAKER (Elektra 9-60444)WEA	86	111

CASH BOX TOP ALBUMS/101 to 200

		LW	WOC
101	**BETE NOIRE 8.98** BRYAN FERRY (Reprise 25598)WEA	79	27
102	**SAMANTHA FOX 8.98** (Jive/RCA 1061-1-J)RCA	139	4
103	**ONE GOOD REASON** PAUL CARRACK (Chrysalis BFV 41578)CBS	101	18
104	**LIVING LARGE 8.98** HEAVY D. AND THE BOYZ (MCA 5986)MCA	102	32
105	**HELP SAVE THE YOUTH OF AMERICA (LIVE AND DUBIOUS)** BILLY BRAGG (Elektra 60787)WEA	109	2
106	**JOY 8.98** TEDDY PENDERGRASS (Elektra 60775)WEA	DEBUT	
107	**LOVE IS SUCH A FUNNY GAME 8.98** MICHAEL COOPER (Warner Bros. 25653)WEA	104	22
108	**PHANTOM OF THE OPERA** ORIGINAL LONDON CAST (Polydor 831273-1)POL	85	14
109	**TOLD U SO 8.98** NU SHOOZ (Atlantic 81804)WEA	108	4
110	**EXPOSURE 8.98** EXPOSÉ (Arista 8441)RCA	107	65
111	**BIRTH, SCHOOL, WORK, DEATH** THE GODFATHERS (Epic BFE 40946)CBS	81	13
112	**SHOW ME 8.98** THE COVER GIRLS (Fever/Sutra SFS 004)IND	103	39
113	**SAY IT AGAIN 8.98** JERMAINE STEWART (Arista AL-8455)RCA	114	5
114	**I'M THE MAN 8.98** ANTHRAX (Megaforce/Island 90685)WEA	88	23
115	**KISS ME, KISS ME, KISS ME 9.98** THE CURE (Elektra 60737-1)WEA	93	49
116	**IN FULL EFFECT 8.98** MANTRONIX (Capitol C1-48336)CAP	98	9
117	**GLOBE OF FROGS 8.98** ROBYN HITCHCOCK (A&M SP 5182)RCA	110	11
118	**IF I SHOULD FALL FROM GRACE WITH GOD 8.98** THE POGUES (Island 90872)WEA	111	11
119	**TURN OFF THE LIGHTS IN THE FAST LANE** THE WORLD CLASS WRECKING CRU (Macala TK 1001)IND	120	4
120	**I'M YOUR PLAYMATE 8.98** SUAVEÉ (Capitol C1-48686)CAP	131	6
121	**BONK 8.98** BIG PIG (A & M SP6-5185)RCA	121	6
122	**BACK FOR THE ATTACK 8.98** DOKKEN (Elektra 60735)WEA (Mercury 832 213-1)POL	119	26
123	**IT'S BETTER TO TRAVEL 8.98** SWING OUT SISTER	94	39
124	**CATCH ME I'M FALLING 8.98** PRETTY POISON (Virgin 90885-1)WEA	136	4
125	**SO FAR, SO GOOD...SO WHAT! 8.98** MEGADETH (Capitol C1-48148)CAP	105	16
126	**SWASS 8.98** SIR MIX-A-LOT (Nasty Mix 70123)IND	126	8
127	**CASUAL GODS 8.98** JERRY HARRISON (Sire 25663-1)WEA	115	15
128	**ROCK OF LIFE 9.98** RICK SPRINGFIELD (RCA 6620-1-R)RCA	95	13
129	**INTO THE WOODS 9.98** ORIGINAL CAST RECORDING (RCA Victor 6796-1-RC)RCA	125	9
130	**PAID IN FULL 8.98** ERIC B AND RAKIM (4th & B' Way 40005)WEA	128	41
131	**TOUCH THE WORLD** EARTH, WIND & FIRE (Columbia FC 40596)CBS	117	27
132	**JOE JACKSON LIVE 1980/86 10.98** JOE JACKSON (A&M SP 6706)RCA	DEBUT	
133	**MOTHER WIT 8.98** BETTY WRIGHT (Vision/MS. B. 3301)IND	137	12
134	**DIAMOND SUN 8.98** GLASS TIGER (EMI-Manhattan EI-48684)CAP	DEBUT	
135	**ALL SYSTEMS GO 8.98** VINNIE VINCENT INVASION (Chrysalis OV 41626)CBS	DEBUT	
136	**WHO 8.98** TONYITONIITONÉ (Wing 835 549-1)PG	170	2
137	**DUOTONES 8.98** KENNY G (Arista AL8 8427)RCA	106	68
138	**ROBBIE ROBERTSON 8.98** (Geffen GHS 24160)WEA	116	28
139	**GRACELAND• 9.98** PAUL SIMON (Warner Bros. 25447) WEA	134	89
140	**THE MONA LISA'S SISTER 8.98** GRAHAM PARKER (RCA 8316-1-R)RCA	DEBUT	
141	**UNLIMITED! 8.98** ROGER (Reprise 25496)WEA	118	26
142	**LOVE HYSTERIA 8.98** PETER MURPHY (RCA 7634-1-H)RCA	DEBUT	
143	**KILL 'EM ALL 8.98** METALLICA (Elektra 60766)WEA	127	16
144	**DAN REED NETWORK 8.98** (Mercury 834 309-1)POL	140	5
145	**NOTHING BUT THE TRUTH 8.98** RUBÉN BLADES (Elektra 60754-1)WEA	147	5
146	**I'M COMIN' 8.98** BOOGIE BOYS (Capitol CL 46917)CAP	148	9
147	**HEART ATTACK 8.98** KROKUS (MCA MCA 42087)MCA	160	3
148	**BIGGER AND DEFFER** L.L. COOL J (Def Jam FC 40793)CBS	150	49
149	**PONTIAC 8.98** LYLE LOVETT (Curb/MCA MCA-42028)MCA	135	8
150	**TANGO IN THE NIGHT 9.98** FLEETWOOD MAC (Warner Bros.. 2547 1-1)WEA	122	56
151	**DOCUMENT 8.98** R.E.M. (I.R.S. 42059)MCA	123	35
152	**MUSIC FOR THE MASSES 8.98** DEPECHE MODE (Sire 25614-1)WEA	154	31
153	**HEARSAY** ALEXANDER O'NEAL (Tabu FZ 40320)CBS	129	41
154	**EDEN ALLEY 8.98** TIMBUK 3 (I.R.S. IRS 42124)MCA	163	3
155	**SHARP 8.98** ANGELA WINBUSH (Mercury 832 733-1 Q1)MCA	133	30
156	**YOU CAN DANCE 9.98** MADONNA (Sire 25535-1)WEA	124	25
157	**FREHLEY COMET LIVE + 1 6.98** ACE FREHLEY (Megaforce/Atlantic 81826)WEA	144	13
158	**ELTON JOHN LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA 10.98** ELTON JOHN (MCA 2-8022)MCA	130	44
159	**COMING AROUND AGAIN 8.98** CARLY SIMON (Arista AL-8443)RCA	138	57
160	**NO EXIT 8.98** FATES WARNING (Enigma/Metal Blade D1-73330)	156	4
161	**THE CALIFORNIA RAISINS 8.98** (Priority 9706)CAP	146	19
162	**HARD MACHINE 9.98** STACEY Q (Atlantic 81802)WEA	157	13
163	**PERSONAL ATTENTION 8.98** STACY LATTISAW (Motown 6247 ML)MCA	155	8
164	**POSITIVE 8.98** PEABO BRYSON (Elektra 60753-1)WEA	161	15
165	**SAVAGE 9.98** EURYTHMICS (RCA 6794-1-R)RCA	132	22
166	**FOREVER YOURS** TONY TERRY (Epic BFE 40890)CBS	145	18
167	**IF YOU CANT LICK'EM... 9.98 LICK'EM** TED NUGENT (Atlantic 81812)WEA	149	13
168	**BRASIL 9.98** THE MANHATTAN TRANSFER (Atlantic 81803)WEA	141	25
169	**LESS THAN ZERO** ORIGINAL MOTION PICTURE SOUNDTRACK (Def Jam/Columbia SC 44042)CBS	152	24
170	**EYE OF THE HURRICANE 8.98** THE ALARM (I.R.S. 42085)MCA	166	28
171	**BORN TO BOOGIE 8.98** HANK WILLIAMS, JR (Curb 25593)WEA	151	43
172	**BOLD AS LOVE 8.98** BARDEUX (Syntheside/Enigma 73312)CAP	DEBUT	
173	**LA BAMBA 9.98** ORIGINAL MOTION PICTURE SOUNDTRACK (Slash/Warner Bros. 25605)WEA	164	45
174	**SECRETS OF FLYING 8.98** JOHNNY KEMP (Columbia BFC 40770)CBS	DEBUT	
175	**LIVE AT THE WHISKY 12.98 A GO GO ON THE FABULOUS SUNSET STRIP** X (Elektra 60788-1)WEA	DEBUT	
176	**CREST OF THE KNAVE** JETHRO TULL (Chrysalis OV 41590)CBS	142	33
177	**EARTH•SUN•MOON 8.98** LOVE AND ROCKETS (Big Time 6058-1)RCA	153	30
178	**UNCHAIN MY HEART 8.98** JOE COCKER (Capitol CLT 48285)CAP	143	25
179	**ONE HEARTBEAT 8.98** SMOKEY ROBINSON (Motown 6226 ML)MCA	158	56
180	**GREATEST HITS, VOL. 2 8.98** GEORGE STRAIT (MCA 42035)MCA	169	10
181	**SCARLETT AND BLACK 8.98** (Virgin 1-90647)WEA	159	9
182	**SLIPPERY WHEN WET• 8.98** BON JOVI (Mercury 830 264-1M-1)POL	172	90
183	**CHRONICLES 8.98** STEVE WINWOOD (Island/Warner Bros. 25660)WEA	171	27
184	**BIG GENERATOR 8.98** YES (Atco 90522)WEA	165	32
185	**CRAZY NIGHTS 8.98** KISS (Mercury 832 622-1)POL	162	33
186	**WINDHAM HILL RECORDS 9.98 SAMPLER 88** VARIOUS ARTISTS (Windham Hill WH-1065)RCA	176	13
187	**AND YOU KNOW THAT!** KIRK WHALUM (Columbia FC 40812)CBS	177	9
188	**HOLD YOUR FIRE 9.98** RUSH (Mercury 832 464-1)POL	179	35
189	**KING'S RECORD SHOP** ROSANNE CASH (Columbia FC 40777)CBS	183	10
190	**MILES 8.98** MILES JAYE (Island 90615)WEA	189	23
191	**BAD ANIMALS 8.98** HEART (Capitol PJ 12546)CAP	168	51
192	**LET ME TOUCH YOU 8.98** THE O'JAYS (Philadelphia Int'l/EMI ST 53036)CAP	175	50
193	**TO HELL WITH THE DEVIL 9.98** STRYPER (Enigma PJAS 73237)CAP	180	19
194	**POP GOES THE WORLD 8.98** MEN WITHOUT HATS (Mercury 832 730-1)POL	182	17
195	**SIGN "O" THE TIMES 15.98** PRINCE (Paisley Park/Warner Bros. 25577-1)WEA	167	58
196	**SUPER BAD** CHRIS JASPER (CBS Associated BFZ 44053)CBS	188	15
197	**SHE'S HAVING A BABY 8.98** ORIGINAL MOTION PICTURE SOUNDTRACK (I.R.S. IRS-6211)MCA	173	10
198	**FLOODLAND 8.98** THE SISTERS OF MERCY (Elektra 60762-1)WEA	174	16
199	**DANA DANE WITH FAME 8.98** DANA DANE (Profile 1233)IND	178	35
200	**SWING STREET 8.98** BARRY MANILOW (Arista AL-8527)RCA	184	24

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew 83
10,000 Maniacs 33
AC/DC 30
Aerosmith 11
The Alarm 170
Anthrax 114
Astley, Rick 20
Baker, Anita 100
Bardeux 172
Big Pig 121
Blades, Rube 145
Bolton, Michael 87
Bon Jovi 182
Boogie Boys 146
Boogie Down Prod 69
Bragg, Billy 105
Bryson, Peabo 164
Cal Raisins 161
Carlisle, Belinda 56
Carrack, Paul 103
Cash, Rosanne 189
Chapman, Tracey 50
Cheap Trick 44
Cher 51
Church, The 43
Clapton, Eric 28
Cocker, Joe 178
Cole, Natalie 65
Cooper, Michael 107
Cover Girls 112
Cure 115
Dana Dane 199
D'Arby, Terrence Trent 3
Dan Reed Network 144
Day, Morris 93
Deele 64
Def Leppard 19
Depeche Mode 152
Dj Jazzy Jeff 42
Dokken 122
Dolby, Thomas 76
Earth, Wind & Fire 131
Eric B And Rakim 130
Eurythmics 165
Expose 110
Fates Warning 160
Ferry, Bryan 101
Fleetwood Mac 150
Ford, Lita 36
Foreigner 38
Frehley, Ace 157
Fox, Samantha 102
Gibson, Debbie 27
Glass Tiger 134
Godfathers 111
Great White 78
Guns and Roses 6
Harrison, George 97
Hall & Oates 48
Harrison, Jerry 127
Heart 191
Heavy D and The Boyz 104
Hewett, Howard 84
Hitchcock, Robyn 117
Honeymoon Suite 90
Hornsby, Bruce 53
Houston, Whitney 23
Icehouse 60
INXS 7
Iron Maiden 12
Jackson, Joe 132
Jackson, Michael 55
Jasper, Chris 196
Jaye, Miles 190
Jethro Tull 176
John, Elton 138
Johnson, Jesse 55
Johnny Hates Jazz 80
Kemp, Johny 174
Kenny G 137
Kingdom Come 17
Kiss 185
Knight & Pips 98
Kool Moe Dee 32
Krokus 147
L.A. Guns 82
Lattisaw, Stacy 163
L.L. Cool J 148
Love and Rockets 177
Lovett, Lyle 149
Lynyrd Skynyrd 63
Madonna 156
Malmsteen, Yngwie 35
Manhattan Transfer 168
Manilow, Barry 200
Mantronix 116
Marie, Teena 71
Markie, Biz 77
Marley, Ziggy 26
Marx, Richard 31
McFerrin, Bobby 86
Megadeth 125
Mellencamp, John Cougar 40
Men Without Hats 194
Metallica 143
Miami Sound Machine 9
Michael, George 1
Midnight Oil 24
Mitchell, Joni 47
Morrissey 34
Murphy, Peter 142
New Order 89
Nu Shooz 109
Nugent Ted 167
O'Jays 171
Ocean, Billy 21
O'Conner, Sinead 59
The O'Jays 192
OMD 41
O'Neal, Alexander 153
Oslin, K.T. 95
Parker, Grahm 140
Pebbles 15
Pendergrass, Teddy 106
Pet Shop Boys 81
Pink Floyd 79
Plant, Robert 8
Pogues, The 118
Poison 37
Pretty Poison 124
Prince 195
Queensryche 88
R.E.M. 151
Robertson, Robbie 138
Robinson, Smokey 179
Roger 131
Ronstadt, Linda 92
Roth, David Lee 22
Rush 188
Russell, Brenda 70
Salt N Pepa 54
Satriani, Joe 29
Scarlet & Black 181
Scorpions 14
Simon, Carly 159
Simon, Paul 139
Sir Mix-A-Lot 126
Sisters Of Mercy 198
Smithereens 67
Springfield, Rick 128
Springsteen, Bruce 25
Stacey Q 162
Stewart, Jermaine 114
Sting 46
Strait, George 180
Stryper 193
Suave 120
Summer, Henry Lee 61
Sure!, Al B. 49
Sweat, Keith 13
Swing Out Sister 123
Talking Heads 16
Taylor Dayne 75
Taylor, James 63
Terry, Tony 166
Thorogood, George 99
Tiffany 18
Timbuk 3 154
Tony, Toni, Tonè 136
Toto 72
Travis, Randy 85
Turner, Tina 94
U2 68
Vincent, Vinnie 135
Watley, Jody 66
Whalum, Kirk 187
White Lion 10
Whitesnake 74
Williams, Hank Jr. 171
Winbush, Angela 155
Windham Hill 186
Winwood, Steve 183
Wonder, Stevie 96
World Class Wrecking Crew 110
Wright, Betty 133
X 175
Yankovic, "weird" Al 62
Yes 184
Young, Neil 45

Soundtracks:
Bright Lights 57
Colours 58
Dirty Dancing 2
Good Morning Vietnam 39
Into The Woods 129
La Bamba 173
Less Than Zero169
More Dirty Dancing 4
Phantom of the Opera 108
School Daze 91
She's Having A Baby 197

Ray Price: "I'd Do It Over Again!"

Several months ago, I spoke with my all-time country music hero, *Ray Price!* Since then, I have anxiously awaited the chance to print this Cash Box interview. The Step One Records artist has been truly blessed. Already a legend, he is singing better than ever today. If you question that statement, please get a copy of his new album, "Just Enough Love," and listen before you disagree!

Step One Records has designed an ingenious TV marketing plan for Ray Price's albums. The sales results have been phenomenal, but Ray credits country radio stations for his return to deserved prominence in the country music world.

"I've got to give them nearly all the credit. Of course, the TV campaign has been responsible for a lot of album sales. But, the country radio stations which play my singles have brought me back on the national charts.

"I truly believe the small town radio stations have contributed a great deal to the return of the traditional country sound. I think those stations taking listener requests are getting back to the grass roots of country radio. When the listeners can get their requests played, it makes them feel like they are an impornat part of their favorite radio station."

During a recent phone conversation update, Ray commented on his new album, which has received wide-spread critical acclaim. "I think it's a good album. We recorded all new material, except for the beautiful "Wind Beneath My Wings." I try to pick songs which people will associate with. I don't do drinking and cheating songs. I don't want to be thought of as condoning those things.

"Step One has done a lot for me. They put my products out there. They let the fans know I'm still out there working hard. I'm on an Indie label with a president/producer who loves to do quality music as much as I do. Step One Records is going to be here a long, long time! My favorite song on the new album is "I'd Do It Over Again." That's going to be the title of my life-story book, too."

When asked to express his ideas and expertise concerning what makes a good country song, Ray Price expressed some profound philosophy..."I think *country* is a misconception. At first, they called it 'hillbilly,' but that seemed too crude for everyone involved. So, they changed it to 'country'. Then, to 'country and western,' etc... Now, we're back to 'country'. Actually, our music is a free-art form, which has to be constituted as jazz. Now, it has taken on so-called 'contemporary' aspects, which leads us to the fact that it is *contemporary jazz!* But, to answer the question,,...a good song is that one which will be the same 25 years from now; the song that never changes in its importance and appeal. They are usually simple songs, but simplicity can be beauty.

"Country radio will tell you what is a good song most of the time. I have so many friends out there in radio, who I don't get to see much anymore. But, I have never forgotten them. I've been fighting for country radio for 40 years, and I'm *still* fighting for them. I think it has been a mutual respect, and I'm very proud when they play my records. I know they're playing them, too, because I get so many requests for the new songs, right along with the old hits, at all my personal appearances."

Ray Price is a justly proud man. So am I...he called me "friend"!

Joe Henderson

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor
* = Available on Compact Disc
• = Platinum (RIAA Certified)
¤ = Gold (RIAA Certified)

MAY 21, 1988

		LW	WOC
1	***ALWAYS AND FOREVER*** • RANDY TRAVIS (Warner Bros. 25568-1)	2	52
2	***IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')*** GEORGE STRAIT (MCA 42114)	3	10
3	***WILD EYED DREAM*** RICKY VAN SHELTON (Columbia FC 40602)	1	60
4	***KING'S RECORD SHOP*** ROSANNE CASH (Columbia FC 40777)	4	43
5	***80'S LADIES*** • K.T. OSLIN (RCA 5924-1)	6	44
6	***CHILL FACTOR*** MERLE HAGGARD (Epic FE 40986)	7	22
7	***BORN TO BOOGIE*** • HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593)	5	43
8	***UNTASTED HONEY*** KATHY MATTEA (Mercury/Polygram 832 793-1)	9	28
9	***COMIN' HOME TO STAY*** RICKY SKAGGS (Epic FE 40623)	11	7
10	***CHISELED IN STONE*** VERN GOSDIN (Columbia FC 40982)	8	15
11	***THE ROYAL TREATMENT*** BILLY JOE ROYAL (Atlantic America 90658-1)	10	25
12	***LOVE ME LIKE YOU USED TO*** TANYA TUCKER (Capitol CLT 46870)	12	40
13	***HIGHWAY 101*** HIGHWAY 101 (Warner Bros. 1-25608)	13	44
14	***TIRED OF THE RUNNIN'*** THE O'KANES (Columbia FC 44066)	19	5
15	***PONTIAC*** LYLE LOVETT (MCA/Curb 42028)	15	16
16	***HILLBILLY DELUXE¤*** DWIGHT YOAKAM (Reprise/Warner Bros. 25567-1)	14	54
17	***RIVER OF TIME*** MICHAEL MARTIN MURPHEY (Warner Bros. 25644-1)	17	7
18	***THE LAST ONE TO KNOW*** REBA McENTIRE (MCA 42030)	16	34
19	***REBA*** REBA McENTIRE (MCA 42134)	DEBUT	
20	***GREATEST HITS, VOL. 2¤*** GEORGE STRAIT (MCA 42035)	18	34
21	***TRIO*** • D.PARTON, L.RONSTADT, E.HARRIS (Warner Bros. 25491-1)	23	61
22	***COME ON JOE*** JO-EL SONNIER (RCA 6374-1)	20	8
23	***I'M GONNA LOVE HER ON THE RADIO*** CHARLEY PRIDE (16th Avenue D11G 70661)	25	8
24	***THE DESERT ROSE BAND*** THE DESERT ROSE BAND (MCA/Curb 5991)	24	37
25	***I WANNA DANCE WITH YOU*** EDDIE RABBITT (RCA 6373-1)	30	4
26	***NO REGRETS*** MOE BANDY (Curb CRB 10600)	28	9
27	***I SHOULD BE WITH YOU*** STEVE WARINER (MCA 42130)	27	6
28	***TOO WILD TOO LONG*** GEORGE JONES (Epic FE 40781)	22	15
29	***STILL IN YOUR DREAMS*** CONWAY TWITTY (MCA 42115)	29	6
30	***CORNERSTONE*** HOLLY DUNN (MTM ST-71063)	21	49
31	***DIAMONDS AND DIRT*** RODNEY CROWELL (Columbia FC 44076)	36	3
32	***THE BEST OF EDDY RAVEN*** EDDY RAVEN (RCA 6885-1)	33	8
33	***HEARTLAND¤•*** THE JUDDS (RCA/Curb 5916-1)	32	66
34	***STORMS OF LIFE*** RANDY TRAVIS (Warner Bros. 25436-1)	35	101
35	***IF MY HEART HAD WINDOWS*** PATTY LOVELESS(MCA 42092)	26	14
36	***BLUE SKIES AGAIN*** John Anderson (MCA 42037)	39	12
37	***LITTLE LOVE AFFAIRS*** NANCI GRIFFITH (MCA 42102)	31	9
38	***HARD TIMES ON EASY STREET*** DAVID LYNN JONES (Mercury/Polygram 832518-1)	41	30
39	***GREATEST HITS¤*** REBA McENTIRE (MCA 5979)	37	53
40	***MAPLE STREET MEMORIES*** THE STATLER BROTHERS (Mercury/Polygram 832-404-1)	38	40
41	***JUST US*** ALABAMA (RCA 6495-1)	34	31
42	***WHEELS*** • RESTLESS HEART (RCA 5648)	40	70
43	***EXCHANGE OF HEARTS*** DAVID SLATER (Capitol CL-48307)	45	3
44	***ALIVE AND WELL...LIVIN' IN THE LAND OF DREAMS...*** LARRY GATLIN AND THE GATLIN BROS. (Columbia C 40905)	44	2
45	***RAINBOW*** DOLLY PARTON (Columbia FC 40968)	42	22
46	***SHELTER FROM THE NIGHT*** EXILE (Epic FE 40968)	43	31
47	***THE BEST*** DAN SEALS (Capitol CLT 48308)	46	25
48	***SOMEWHERE IN THE NIGHT*** SAWYER BROWN (Capitol/Curb CLT 46923)	47	36
49	***OCEAN FRONT PROPERTY*** • GEORGE STRAIT (MCA 5193)	49	68
50	***A MAN CALLED HOSS*** WAYLON JENNINGS (MCA 42038)	48	25

ALBUM REVIEW

SWEETHEARTS OF THE RODEO-One Time, One Night-Columbia, C40614

Sisters Janis Gill and Kristine Arnold present their sophomore release, "One Time, One Night" with endearing confidence and polished vocal talent. Of the 11 cuts on the album, Janis co-wrote three, with songwriting superstar Don Schlitz helping out on two of those. A pleasant surprise to this listener was "I Feel Fine," first popularized by the Beatles. Also displaying the sweet harmonies of the duo is "Satisfy You," which is at #20 on the Top 100 and still moving upward. Hot cuts: "If I Never

See Midnight Again," "You Never Talk Sweet," and "Don't Look Down."

ALBUM REVIEW

THE GATLIN BROTHERS-Alive & Well...Livin' In The Land Of Dreams...-Columbia, C40905

Larry, Steve and Rudy Gatlin have a rejuvenated spirit running through them, and does it show! The vibrant energy of their vocals nearly jumps off the vinyl and the listener has no choice but to let it enter his heart. There are several moving gospel cuts, among them "Chop Wood and Carry Water," and "Standing By." The most moving cut, "Alive and Well" is a testimonial of the Gatlin's vigor and renewed dedication. An interesting and humorous epithet "Mannequin" deals with the

frustrations of a store-front dummy. But the boys' three-part harmonies shine best on "God Knows." A must for country listeners.

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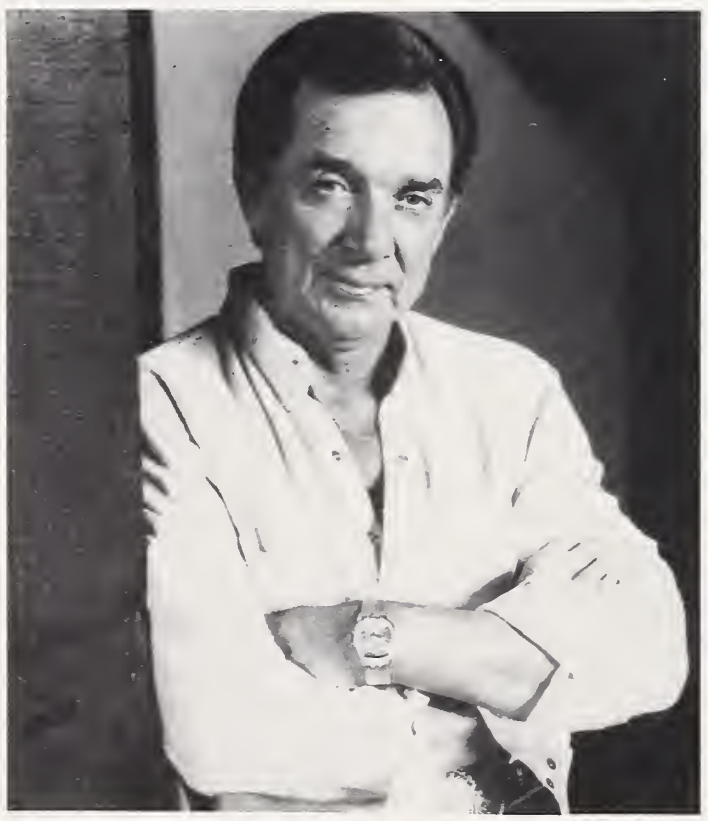

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OUT OF THE BOX

RESTLESS HEART (RCA, 8386-7-R) **Bluest Eyes In Texas** (3:54) (WB Music, Uncle Beave-ASCAP;Warner-Tamerlane, Bunch Of Guys-BMI) (D. Robbins, V. Stephenson, T. DuBois) (Producers: S. Hendricks, Restless Heart)

Blues eyes seem to be inspiring many a songwriter these days! Restless Heart releases a wispy, winsome tune from their upcoming "Big Dreams In A Small Town" LP. The theme is familiar: a girl with haunting blue eyes taunts the memory of a boy left behind. The mid-tempo groove will have more than one man recalling that girl with eyes that matched the summer sky. This one should appeal to all country formats and may well find its way into the Top 10. The group has had phemonmenal success with the album "Wheels" and should be looking forward to even more in the future!

FEATURE PICKS

GLEN CAMPBELL (MCA, MCA-53218) **I Have You** (3:18) (Warner-Tamerlane, Believus Or Not, Screen-Gems-EMI) (G. Nelson, P. Nelson) (Producers: J. Bowen, G. Campbell)

...And Glen Campbell has time-proven talent! His vocals are sounding clearer and more distinct than ever. This is the fourth single release from his latest album "Still Within The Sound Of My Voice" and might well be the one to chart the highest. Jimmy Bowen helps to produce and does an excellent job of it as well. A wonderful ballad with an experienced interpreter.

RONNIE McDOWELL (Curb, CRB-10508) **I'm Still Missing You** (2:47) (Tree, Strawberry Lane-BMI) (R. McDowell, J. Meador, S. Shepard) (Producer: R. McDowell, The Rhythm Kings)

McDowell's true devotion shines through on this 50'ish ballad. Older folks will recall the doo-wop backup vocals from that era and youngsters will want to sing along too. His smooth vocals sail right along with the material and the harmonies are tremendous. Should be a shoe-in for the top of the charts!

MARIE OSMOND (Capitol/Curb, B-44176) **Without A Trace** (3:06) (Ryman, Kitty Kat-ASCAP) (S. Throckmorton, K. Kitridge) (Producers: P. Worley, E. Seay)

This Utah-native is, without a doubt, going to capture the hearts of folks with this ballad. The pain of a broken romance is the subject for Marie here and her voice is as strong as ever. Strings add a classical and timeless touch.

A Stage Full Of Talent!...*The hosts of the TNN Viewers' Choice Awards* greet the audience during the live telecast of the 90-minute special. Pictured are (l-r) Oak Ridge Boys Joe Bonsall, Duane Allen, Steve Sanders, and Richard Sterban; TNN's Ralph Emery; K.T. Oslin; and Willie Nelson. The 90-minute special was the climax of TNN's Fifth Aniversary Celebration.

CBS Legends Perform At TNN's Viewers' Choice Awards...*Prior to TNN's 1st Annual Viewers' Choice Awards, CBS recording artists Willie Nelson (second from left) and Merle Haggard (second from right) met with CBS Record executives (left to right), Mary Ann McCready, Director of Product Marketing; Jack Lameier, Director of Promotion; Roy Wunsch, Senior Vice President, Nashville Operations; Joe Casey, Vice President of Promotion; Rich Schwan, Director of Promotion. Haggard, who performed a medley of tunes that included his recent #1 hit "Twinkle, Twinkle Lucky Star", appeared on the awards show with co-host Nelson - who sang the title cut on his soon-to-be-released LP,* **Sugar Moon.** Photo by Beth Gwinn.

NASHVILLE NOTE-ABLES

TNN Honors Mrs. Sarah Ophelia Colley Cannon As Recipient Of First "Minnie Pearl Award"

Shown above at the *TNN Viewers' Choice Awards* (left to right) are Hank Williams, Jr.; Sarah Cannon (Minnie Pearl); and Roy Acuff. Hank Williams, Jr. presented a special award to "two ladies" during the awards - - but only one of them accepted.

"For this award we have a tie between two ladies...but we know they won't mind sharing it...because they've been inseparable friends for almost 50 years," Williams said. This TNN Award goes to Mrs. Henry Cannon and Miss Minnie Pearl."

Better known to millions of fans as the fun-loving Minnie Pearl, the highly respected Mrs. Cannon accepted the first "Minnie Pearl Award" during the live telecast of the first TNN Viewers' Choice Awards. More than 4,400 entertainers, cable television executives, music industry representatives, advertisers, and fans – as well as a television audience of millions – watched the presentation on the stage of the Grand Ole Opry House.

"This award is given in recognition of a lifetime of dedicaton , both personal and professional, to the country music community – and for promoting respect for the dignity of all people," Williams said.

During the presentation, the audience was shown video highlights of Mrs. Cannon's life. Born Sarah Ophelia Colley in rural Centerville, TN, her childhood was not at all that of a typical farm girl. Very well educated, she idolized Katherine Hepburn and planned a carer in acting. It was while touring with an acting company from Atlanta that Ophelia Colley created the humorous character that was to become her life's work -- a shy country girl named Minnie Pearl who greeted audiences with a big "Howdeee!" and forgot to take the price tag off her hat.

She made her first appearance on the Grand Ole Opry in 1940, at a time when it was unheard of for a woman to do stand-up comedy. She won the hearts of the Opry audience and the other entertainers as well. She joined Roy Acuff's act on the road, beginning 27 years of touring with the biggest country stars. Her weekly segment on TNN's *Nashville Now* series, titled "Let Minnie Steal Your Joke," currently delights millions of television viewers on Friday nights and has prompted more than 34,000 fans to send her their favorite jokes.

In 1975 she was named to the Country Music Hall of Fame, as the "first country humorist to be known and loved worldwide." In 1987 the Country Music Foundation honored her with the Roy Acuff Community Service Award. Active as a spokesperson and fundraiser for charitable and humanitarian organizations, she was the 1987 recipient of the American Cancer Society's Courage Award, presented to her by President Reagan at the White House.

CASH BOX COUNTRY SINGLES

MAY 21, 1988

			Last Week	Total Weeks
1	*EIGHTEEN WHEELS AND A DOZEN ROSES* (Mercury/Polygram 870 148-7)	Kathy Mattea	3	11
2	*BABY I'M YOURS* (MCA 53287)	Steve Wariner	1	14
3	*THE FACTORY* (RCA 6832-7)	Kenny Rogers	4	11
4	*OLD FOLKS* (RCA 6896-7-R)	Ronnie Milsap and Mike Reid	6	11
5	*TRUE HEART* (MCA 53272)	Oak Ridge Boys	7	13
6	*WHAT SHE IS (IS A WOMAN IN LOVE)* (RCA 6894-7)	Earl Thomas Conley	10	9
7	*ALWAYS LATE WITH YOUR KISSES* (Reprise/Warner Bros. 7-27994)	Dwight Yoakam	8	12
8	*YOUNG COUNTRY* (Warner Bros./Curb 28120)	Hank Williams, Jr.	2	13
9	*ONE TRUE LOVE* (Columbia 38-07736)	The O'Kanes	11	12
10	*I TOLD YOU SO* (Warner Bros. 7-27969)	Randy Travis	16	7
11	*OUT OF SIGHT AND ON MY MIND* (Atlantic America 7-99364)	Billy Joe Royal	13	10
12	*HE'S BACK AND I'M BLUE* (MCA/Curb 53274)	The Desert Rose Band	18	9
13	*JONES ON THE JUKEBOX* (MTM PB 72104)	Becky Hobbs	15	11
14	*I'M GONNA GET YOU* (RCA 6831-7)	Eddy Raven	5	15
15	*WILDFLOWERS* (Warner Bros. 7-27970)	Dolly Parton, Linda Ronstadt, Emmylou Harris	20	9
16	*NO MORE ONE MORE TIME* (RCA 6895-7)	Jo-El Sonnier	17	13
17	*CHILL FACTOR* (Epic 34-07754)	Merle Haggard	19	10
18	*IF IT DON'T COME EASY* (Capitol B-44142)	Tanya Tucker	23	7
19	*LOVE OF A LIFETIME* (Columbia 38-07747)	Larry, Steve, Rudy: The Gatlin Brothers	25	10
20	*SATISFY YOU* (Columbia 38-07757)	Sweethearts of the Rodeo	26	9
21	*YOUR MEMORY WINS AGAIN* (MCA 53271)	Skip Ewing	21	12
22	*IF YOU CHANGE YOUR MIND* (Columbia 38-07746)	Rosanne Cash	27	8
23	*ANOTHER PLACE, ANOTHER TIME* (Capitol B 44131)	Don Williams	24	10
24	*FALLIN' AGAIN* (RCA 6902-7)	Alabama	30	5
25	*IF MY HEART HAD WINDOWS* (MCA 53270)	Patty Loveless	9	15
26	*SET'EM UP JOE* (Columbia 33-07762	Vern Gosdin	29	7
27	*CRY, CRY, CRY* (Warner Bros. 7-28105)	Highway 101	12	15
28	*GOODBYE TIME* (MCA 53276)	Conway Twitty	32	6
29	*TEXAS IN 1880* (RCA 6900-7)	Foster and Lloyd	33	6
30	*HIGH RIDIN' HEROES* (Mercury/Polygram 870-128-7)	David Lynn Jones	31	8
31	*TALKIN' TO THE WRONG MAN* (Warner Bros. 7-27947)	Michael Martin Murphey (with Ryan Murphey)	38	11
32	*THE RHYTHM OF ROMANCE* (Step One SOR-384)	The Kendalls	34	7
33	*STOP ME (IF YOU'VE HEARD THIS ONE BEFORE)* (Mercury/Polygram 870267-7)	Larry Boone	35	6
34	*MIDNIGHT HIGHWAY* (Warner Bros. 7-29952)	Southern Pacific	39	6
35	*I WILL WHISPER YOUR NAME* (RCA 6833-7)	Michael Johnson	37	7
36	*WORKIN' MAN (NOWHERE TO GO)* (Warner Bros. 7-27940)	Nitty Gritty Dirt Band	40	5
37	*THE BEST I KNOW HOW* (Mercury/Polygram 870 167-7)	The Statler Brothers	14	14
38	*OLD PHOTOGRAPHS* (Capitol/Curb B 44143)	Sawyer Brown	42	5
39	*GIVERS AND TAKERS* (MTM B-72099)	Schuyler, Knobloch and Bickhardt	44	4
40	*JUST ONE KISS* (Epic 34-07775)	Exile	43	4
41	*IT'S SUCH A SMALL WORLD* (Columbia 38-07693)	Rodney Crowell and Rosanne Cash	22	18
42	*DON'T CLOSE YOUR EYES* (RCA 6901-7)	Keith Whitley	50	4
43	*DON'T WE ALL HAVE THE RIGHT* (Columbia 38-07798)	Ricky Van Shelton	52	2
44	*I'M GONNA LOVE HER ON THE RADIO* (16th Avenue B-70414)	Charley Pride	55	3
45	*I STILL BELIEVE* (MCA 53312)	Lee Greenwood	53	3
46	*WHO WAS THAT STRANGER* (MCA 53320)	Loretta Lynn	47	5
47	*THIS OLD FLAME* (Atlantic America 7-99353)	Robin Lee	51	5
48	*WHERE DOES LOVE GO (WHEN IT'S GONE)* (Columbia 38-07770)	Janie Frickie	49	5
49	*I KNEW LOVE* (MCA 53306)	Nanci Griffith	48	6
50	*SUNDAY KIND OF LOVE* (MCA, MCA-53315)	Reba McEntire	DEBUT	
51	*I'LL ALWAYS COME BACK* (RCA 5330-7)	K.T. Oslin	28	16
52	*SAY YOU LOVE ME AGAIN* (True T489)	Lisa Childress	56	6
53	*YOU'LL COME BACK (YOU ALWAYS DO)* (Mercury/Polygram 870-192-7)	Mel Tillis	36	12
54	*I'LL GIVE YOU ALL MY LOVE TONIGHT* (MCA/Curb 53310)	Bellamy Brothers	67	2
55	*THIS IS ME LEAVING* (Evergreen EV 1071)	Lynne Tyndall	59	6
56	*AMERICANA* (Curb 10504)	Moe Bandy	41	16
57	*PLEASE DON'T LEAVE ME NOW* (Step One SOR-385)	Southern Reign	62	4
58	*BABY BLUE* (MCA, MCA-53340)	George Strait	DEBUT	
59	*THE LAST RESORT* (Capitol B-44125)	T. Graham Brown	45	17
60	*LEAVE ME SATISFIED* (NLT 1993)	Tiny Tim	46	7
61	*THE DARKER THE NIGHT* (Showtime U21019)	Patsy Sledd	63	6
62	*A LITTLE BIT OF LOVIN'* (16th Avenue PB-70413)	Vicki Bird	65	5
63	*BENEATH A PAINTED SKY* (Epic 34-07788)	Tammy Wynette	68	3
64	*I'M STILL YOUR FOOL* (Capitol B-44129)	David Slater	58	8
65	*GOIN' TO WORK* (MTM B-72105)	Judy Rodman	DEBUT	
66	*SHE DOESN'T CRY ANYMORE* (Columbia 38-07779)	Shenandoah	66	4
67	*I WANNA DANCE WITH YOU* (RCA 5238-7)	Eddie Rabbitt	57	18
68	*REAL GOOD FEEL GOOD SONG* (Capitol B-44158)	Mel McDaniel	74	2
69	*SONG IN MY HEART* (615 88-S1014)	Mark Gray and Bobbi Lace	76	2
70	*I NEED A GOOD WOMAN BAD* (16th Avenue 7-79265)	Lane Caudell	54	6
71	*ALABAMA SHINES* (Playback T-1308)	The Family Band	71	4
72	*YOU REALLY KNOW HOW TO BREAK A HEART* (Soundwaves SWR-4799)	Rhonda Manning	73	4
73	*DO YOU HAVE ANY DOUBTS* (Comstock COM 1884)	Alibi	79	2
74	*THE CHILD OF THE IMMIGRANT* (OL OLR-123)	Marcy Carr	77	4
75	*STEPPIN' OUT* (RCA 6899-7)	David Ball	DEBUT	
76	*ONE FIRE BETWEEN US* (Regal JBR 001)	Judy Byram	83	2
77	*THE TRAIN SONG* (KSS 45-8801)	J.R. Rogers	85	2
78	*THE WIND KEEPS WHISTLIN' DIXIE* (Door Knob DK 88-298)	Wess Cooke	81	3
79	*HIDE AWAY* (C&M CM-101)	Kathy Ford	86	2
80	*ONE KISS* (D&T 001)	Teresa Kennedy	87	82
81	*I'M IN THE MIDDLE OF THE MIDDLE CLASS* (Country Pride CP00013)	Cindy 'O	DEBUT	
82	*BOTTLE UP MY TEARS* (AMB-2002)	American Made Band	DEBUT	
83	*THANKS TO THE LADY* (Fresh Squeezed FS 4505)	Shane Phillips	84	3
84	*DEEP IN MY HEART THERE'S TEXAS* (Gold Rose G-8)	J. Larry Taylor	DEBUT	
85	*PATSY* (L'il Bil LB105)	Grant Turner	DEBUT	
86	*TOOK IT LIKE A MAN, CRIED LIKE A BABY* (Evergreen EV1074)	Kevin Pearce	DEBUT	
87	*HAVE A CHANGE OF HEART* (Killer K-1011)	Gail Taylor	DEBUT	
88	*EVERYBODY'S SWEETHEART* (RCA 5331-7)	Vince Gill	60	16
89	*I LOVE YOU SO MUCH IT HURTS* (Empire NR17362-1)	Billy Western	DEBUT	
90	*YOU'RE THE REASON* (GBS 757)	Jeffrey Lee	DEBUT	
91	*STRANGERS AGAIN* (MTM B-72093)	Holly Dunn	61	18
92	*IT'S HARD TO KEEP THIS SHIP TOGETHER* (MCA 53307)	John Anderson	64	5
93	*RODEO QUEEN* (Maske MSK-45-004)	Kelly Pederson and the Mesa Band	DEBUT	
94	*FAMOUS LAST WORDS OF A FOOL* (MCA 53248)	George Strait	69	16
95	*MISSIN' TEXAS* (Soundwaves SW-4900)	Kim Grayson	70	7
96	*CLASSIC LOVE AFFAIR* (Evergreen EV1069)	Rodney Lay	72	5
97	*BABY* (Gallery II G-014)	Juanita Rose	75	4
98	*ONE MORE TIME* (Stargem SG 2409)	Barbara Ann	78	3
99	*LET'S START A RUMOR TODAY* (Hightone 502)	Bobby Durham	80	3
100	*ANYTHING THAT IT TAKES TO GET ME TO YOU* (Silver Star SS 7033)	Jamie Lee Hart	82	7

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INDIE SPOTLIGHT

CHRIS LeDOUX (American Cowboy Songs, 23001) **Seventeen** (3:15) (Wyoming Brand-BMI) (C. LeDoux) (Producer: C. LeDoux)

This is the story of a young ranchhand who hears the "sweet voice of freedom" calling and sets out to find his dream. LeDoux has produced a concept album following this young man's dreams, and perhaps sheds some light on his own feelings as well. The quiet, earnest guitar work really helps to set the stage for a masterful storyteller to spin his tale. LeDoux not only wrote, but also produced this project, showing his talents lie in many directions. It's different and innovative, and that's why our panel chose it for the Spotlight!

INDIE FEATURE PICKS

RIC STEEL (Panache, P-1002AA) **Whose Baby Are You** (2:46) (Vogue, Partner, Tag Team-BMI) (R. Scaife, J. Scaife) (Producers: L. Rogers, J. Kelton)

This upbeat, country-rock ditty will appeal to young country audiences everywhere. Steel provides plenty of electric guitar work to get this tune rolling and his rollicking vocals know how to give the listener a good time. Larry Rogers and John Kelton provide solid production. This one should have programmer's toes tapping in no time!

RICK BURRIS (Evergreen, EV 1073) **A Woman On My Mind** (3:08) (Somebody's-SESAC, Kagin's Bluff-ASCAP) (T. Rocco, J. Nunnelley) (Producer: J. Morris)

Burris conveys what many men must feel at one time or another with this ballad about the woman he loves. Some melancholy piano playing helps set the mood and gives this song across-the-board appeal to all country audiences. Johnny Morris produces yet another winner!

KATHY EDGE (NSD, NSD-242) **Nobody's Bride** (2:51) (HitKit, Big Cypress-BMI) (R. McMeekin) (Producer: J. Gibson)

Kathy Edge has crossed the boundary into the hearts of every single woman who's ever felt that the "right man" might *never* come along. The steel guitar and echoing violin move to a waltz-like beat that dancers will love. Programmers are already giving their approval on this tune.

DARK HORSE CONSENSUS

KEVIN PEARCE-Took It Like A Man, Cried Like A Baby-Evergreen, EV1074

The Dark Horse Consensus among our radio reporters this week is Kevin Pearce. Programmers took notice of this gem in droves and Kevin is sailing along in fine shape. Some of the many stations voting for Kevin were: KWYZ, KCKK, WSDQ, WJJC, KMOO, WOZI, KWOC, and WYKR.

Chris LeDoux and Family

"SEVENTEEN," CHRIS LeDOUX'S latest single, is the lead song off his 20th album. He continues with his "Western" theme songs, this one about a young cowboy leaving the ranch to follow the rodeo trail.

Chris is well qualified to write and sing songs about our American West and rodeo. He won the world title on the bareback broncs and he's a working Wyoming rancher. He also had "picks" and"recommends" in the music trades.

"Seventeen" is now in the mail to 1,000 radio stations - reporters, and those giving past play...along with an offer of the LP for those asking for it.

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CASH BOX INDIES CHART

		LW	WOC
1	***The Rhythm Of Romance*** The Kendalls (Step One)	1	7
2	***I'm Gonna Love Her On The Radio*** Charley Pride (16th Avenue)	4	3
3	***Say You Love Me Again*** Lisa Childress (True)	5	6
4	***This Is Me Leaving*** Lynne Tyndall (Evergreen)	6	6
5	***Please Don't Leave Me Now*** Southern Reign (Step One)	7	4
6	***Leave Me Satisfied*** Tiny Tim (NLT)	2	7
7	***The Darker The Night*** Patsy Sledd (Showtime)	8	6
8	***A Little Bit Of Lovin'*** Vicki Bird (16th Avenue)	9	5
9	***Song In My Heart*** Mark Gray and Bobbi Lace (615)	15	3
10	***I Need A Good Woman Bad*** Lane Caudell (16th Avenue)	3	6
11	***Alabama Shines*** The Family Band (Playback)	11	5
12	***You Really Know How To Break A Heart*** Rhonda Manning (Soundwaves)	13	4
13	***Do You Have Any Doubts*** Alibi (Comstock)	18	2
14	***The Child Of The Immigrant*** Marcy Carr (OL)	16	5
15	***One Fire Between Us*** Judy Byram (Regal)	22	3
16	***The Train Song*** J.R. Rogers (KSS)	24	3
17	***The Wind Keeps Whistlin' Dixie*** Wess Cooke (Door Knob)	20	6
18	***Hide Away*** Kathy Ford (C & M)	25	3
19	***One Kiss*** Teresa Kennedy (D & T)	DEBUT	
20	***I'm In The Middle Of The Middle Class*** Cindy 'O (Country Pride)	37	3
21	***Bottle Up My Tears*** American Made Band (AMB)	42	2
22	***Thanks To The Lady*** Shane Phillips (Fresh Squeezed)	23	5
23	***Deep In My Heart There's Texas*** J. Larry Taylor (Gold Rose)	DEBUT	
24	***Patsy*** Grant Turner (L'il Bil)	39	2
25	***Took It Like A Man, Cried Like A Baby*** Kevin Pearce (Evergreen)	DEBUT	
26	***Have A Change Of Heart*** Gail Taylor (Killer)	44	2
27	***I Love You So Much It Hurts*** Billy Western (Empire)	40	2
28	***You're The Reason*** Jeffery Lee (GBS)	38	3
29	***Rodeo Queen*** Kelly Pederson and the Mesa Band (Maske)	45	2
30	***Missin' Texas*** Kim Grayson (Soundwaves)	10	7
31	***Classic Love Affair*** Rodney Lay (Evergreen)	12	6
32	***Baby*** Juanita Rose (Gallery II)	14	5
33	***One More Time*** Barbara Ann (Stargem)	17	4
34	***Let's Start A Rumor Today*** Bobby Durham (Hightone)	19	5
35	***Anything That It Takes*** Jamie Lee Hart (Silver Star)	21	7
36	***Bed Of Roses*** The Western Union Band (Shawn-Del)	DEBUT	
37	***He's Lookin' Good*** Karen Donavan (GBS)	46	2
38	***Mirror, Mirror*** Dwight Christopher (Star Fox)	DEBUT	
39	***Nothing Left To Lose*** Tiny Wellman (Lee-Ann)	26	4
40	***(Just An) Old Wives' Tale*** Gail O'Doski (Door Knob)	47	4
41	***I Did It For Love*** Jill Jordan (Maxx)	DEBUT	
42	***Better Love Next Time*** Kenny Layne (Cannery)	27	4
43	***Don't Pick On My Guitar*** Johnny Allen (JMA)	28	4
44	***What Time Is It In Your World*** John Penney (NSD)	30	5
45	***Mr. Wrong and Mrs. Right*** Ernie Biven 3rd (GBS)	DEBUT	
46	***This Is The Night*** Rob Crosby (Southern Tracks)	49	2
47	***The Stairs*** Rosemary Sharp (Canyon Creek)	29	7
48	***Echo Me*** Margo Smith (Playback)	31	8
49	***Bitter Winds Of Time*** Ronnie Lee (Music City, U.S.A.)	DEBUT	
50	***Love Don't Know A Lady*** Terry Lee Stacey (NSD)	DEBUT	

Out of tragedy, came the desire in the hearts of the Kindlers! There are three remaining family members of the gospel group: Jerry, Laura and Chele'. In the past, their drummer was Jerry and Laura Colston's nine year old son Jody. However, in 1987, Jody was killed in a tragic car accident. Through that tragedy, the Kindlers have never had greater desire, greater determination, and greater faith in their future. Shown above, left to right, are: Producer Robert Metzgar, Chele' Colston, Jerry Colston, Laura Colston, and legendary booking agent Billy Deaton as they celebrate the success of the latest single by the Kindlers, entitled "Fires Of Faith" on Stop Hunger Records.

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SONGWRITER'S PAGE

TOP 30 NATIONAL CHART SONGS

RECORD RANK	WRITER(S)	TITLE-LABEL	ARTIST(S)
1	P. NELSON, G. NELSON	Eighteen Wheels And A Dozen...-Merc./PG	Kathy Mattea
2	STEVE WARINER, GUY CLARK	Baby I'm Yours-MCA	Steve Wariner
3	BUD McGUIRE	The Factory-RCA	Kenny Rogers
4	MIKE REID	Old Folks-RCA	Ronnie Milsap/Mike Reid
5	DON SCHLITZ, MICHAEL CLARK	True Heart-MCA	The Oak Ridge Boys
6	BOB McDILL, PAUL HARRISON	What She Is...-RCA	Earl Thomas Conley
7	LEFTY FRIZZELL, BLACKIE CRAWFORD	Always Late With Your Kisses-Reprise/WB	Dwight Yoakam
8	HANK WILLIAMS, JR.	Young Country-Warner Bros./Curb	Hank Williams, Jr.
9	J. O'HARA, K. KANE	One True Love-Columbia	The O'Kanes
10	RANDY TRAVIS	I Told You So-Warner Bros.	Randy Travis
11	B. BURCH, R. PEOPLES	Out Of Sight And On My Mind-Atlantic Amer.	Billy Joe Royal
12	MICHAEL WOODY, ROBERT ANDERSON	He's Back And I'm Blue-MCA/Curb	The Desert Rose Band
13	BECKY HOBBS, DON GOODMAN, MACK VICKERY	Jones On The Jukebox-MTM	Becky Hobbs
14	DENNIS LINDE	I'm Gonna Get You-RCA	Eddy Raven
15	DOLLY PARTON	Wildflowers-Warner Bros.	Dolly Parton, Linda Ronstadt, Emmylou Harris
16	TROY SEALS, DAVE KIRBY	No More One More Time-RCA	Jo-El Sonnier
17	M. HAGGARD	Chill Factor-Epic	Merle Haggard
18	D.L. GIBSON, C. KARP	If It Don't Come Easy-Capitol	Tanya Tucker
19	L. GATLIN	Love Of A Lifetime-Columbia	Gatlin Brothers
20	J. GILL, D. SCHLITZ	Satisfy You-Columbia	Sweethearts Of The Rodeo
21	SKIP EWING, MIKE GEIGER, WOODY MULLIS	Your Memory Wins Again-MCA	Skip Ewing
22	R. CASH, H. DeVITO	If You Change Your Mind-Columbia	Rosanne Cash
23	B. McDILL, P. HARRISON	Another Place, Another Time-Capitol	Don Williams
24	TEDDY GENTRY, GREG FOWLER, RANDY OWEN	Fallin' Again-RCA	Alabama
25	DALLAS FRAZIER	If My Heart Had Windows-MCA	Patty Loveless
26	H. COCHRAN, V. GOSDIN, D. DILLON, B. CANNON	Set'em Up Joe-Columbia	Vern Gosdin
27	JOHN SCOTT SHERRILL, DON DEVANEY	Cry, Cry, Cry-Warner Bros.	Highway 101
28	ROGER MURRAH, JAMES DEAN HICKS	Goodbye Time-MCA	Conway Twitty
29	RADNEY FOSTER	Texas in 1880-RCA	Foster and Lloyd
30	D.L. JONES	High Ridin' Heroes-Mercury/Polygram	David Lynn Jones

TOP 20 INDIE LABEL NATIONAL CHART SONGS

1	S. BOGARD, R. GILES	The Rhythm Of Romance-Step One	The Kendalls
2	TOMMY BRASFIELD, MAC McANALLY	I'm Gonna Love Her On The Radio-16th Ave.	Charley Pride
3	BOBBY D. REED	Say You Love Me Again-True	Lisa Childress
4	KAREN STALEY, JOHN GERRARD	This Is Me Leaving-Evergreen	Lynne Tyndall
5	DON SAMPSON, SKIP EWING	Please Don't Leave Me Now-Step One	Southern Reign
6	DAN MITCHELL, J. HENDERSON	Leave Me Satisfied-NLT	Tiny Tim
7	ARTIE PORTILLA, HARLAN SANDERS	The Darker The Night-Showtime	Patsy Sledd
8	BOBBY WOOD, ROGER COOK	A Little Bit Of Lovin'-16th Avenue	Vicki Bird
9	BENNY BERRY	Song In My Heart-615	Mark Gray and Bobbi Lace
10	EARL THOMAS CONLEY, TOMMY BRASFIELD	I Need A Good Woman Bad-16th Avenue	Lane Caudell
11	JERRY FULLER	Alabama Shines-Playback	The Family Band
12	DAVID LYNN JONES	You Really Know How To. . . -Soundwaves	Rhonda Manning
13	COLIN WEINMASTER, MIKE RHEAULT	Do You Have Any Doubts-Comstock	Alibi
14	CAROLYN S.S. SPEARS, DEBI ECOBIZA	The Child Of The Immigrant-OL	Marcy Carr
15	CHARILE CRAIG	One Fire Between Us-Regal	Judy Byram
16	J.R. ROGERS	The Train Song-KSS	J.R. Rogers
17	RONNIE SCAIFE, MARK COLLIE	The Wind Keeps Whistlin' Dixie-Door Knob	Wess Cooke
18	JENNIFER KIMBALL, CARLOTTA McKEE	Hide Away-C & M	Kathy Ford
19	RICK CARNES, CHIP HARDY	One Kiss-D & T	Teresa Kennedy
20	CINDY YATES	I'm In The Middle...-Country Pride	Cindy 'O

RAPPIN' WITH THE WRITERS:

AL. "DOODLE" OWENS AND DENNIS KNUTSON:

This week, we rapped with one of the most talented and prolific writing *teams* in Nashville. We were honored to have A.L. "Doodle" Owens and Dennis Knutson on the Cash Box couch, where they relaxed and talked about their writing experiences.

"Doodle" came to Nashville in September of '65, and Dennis arrived in April of '78. Individually, they are super writers but, when they combine their talents, they write some "monster" hits. They wrote for the same publishers, off and on, until Sue Patton at New Clarion Music signed them on the same day...brilliant move!

"Doodle" and Dennis wrote their first song together in 1983. They started writing "traditional" songs and their compositions immediately impressed George Jones, who recorded "Somebody Wants Me Out Of The Way" before the demo session, which included the song, was finished. This led to three more of their songs being released by George.

"George has kept us busy," said "Doodle". That's a good man to keep a writer busy. However, each writer has had songs recorded by a list of country stars reading like a "Who's Who" list. To name a few,...Reba McEntire, Moe Bandy, Janie Frickie, Conway Twitty, Buck Owens, Johnny Cash/June Carter, David Frizzell/Shelly West, Charley Pride, Gene Watson, Mickey Gilley and, yes...Elvis Presley!

There is a mutual admiration between the two, and they have fun and enjoy writing together. As they both contributed, "We love the music business. We just want to get ahead and keep on writing." Get ahead? I'd say these two would have to look over thier shoulders to see most everyone, now!

Joe Henderson

CREDITS

'Somebody Wants Me Out Of The Way"...George Jones
"Wine Colored Roses"...George Jones
"The Right Left Hand"...George Jones
"The Bird"...George Jones
"Cold Summer Day In Georgia"...Gene Watson

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Even in the early days the wise location owner promoted jukebox play via whatever method that was applicable at the time. In this particular case, strategically placed signs along the walls did the job. Here you see a bank of about five or six phonographs, with a couple of patrons listening in–and, hopefully, the guy on the bike will join them as soon as he finds a parking spot! In the right forefront of this photo you'll notice the location owner/manager at his stand, affixed to which is a sign advertising the special attraction of the day–"three dancing girls on exhibition!"

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Best Jukebox

(Continued from page 9)

baseball cards. Practically every inch of Blueberry Hill has a story to tell, from the pinball room to the dart emporium to the Elvis Presley shrine in the basement. But perhaps nothing in the bar draws as much consistent attention as the jukeboxes.

Joe Edwards, who owns the bar with his wife, Linda, is a child of the fifties whose success at packaging rock and pop imagery has made him a local legend. And the money he's earned from the bar and his various spin-offs ventures has allowed him to pursue his collections with a single-minded determination. Among the priceless artifacts that Edwards has acquired over the years are 11 vintage jukeboxes, most of which he keeps on display at the bar. His favorite and most valuable jukeboxes are Wurlitzer models of the late 1940s. But the flagship of the collection, the one from which the patrons select their music, is actually of recent vintage, a customized replica of a Wurlitzer 1015 by a California company called Antique Apparatus. The jukebox features solid-state circuitry, Wurlitzer artwork and bubble tubes, and is so detailed that many customers assume it's an original. Edwards says that the new model has better sound quality than the old ones and allows him to stock 100 records at a time – which in Edwards case is vitally important.

Edwards claims that every record that has ever been in the top 10 of rock 'n' roll or rhythm-and-blues since the year 1950 is included in his collection of 30,000 45s. (He also has 12,000 78s, for which his older jukeboxes come in handy.) From out of the collection, Edwards rotates a new batch of records onto the jukebox every two weeks. On a purely musical level, it can rightly be called the best jukebox in America. On any given night, "Incense and Peppermints" could be playing after "Material Girl," or "Stairway To Heaven" after "Roll Over Beethoven." (Edwards is a good friend of St. Louisan Chuck Berry, who's been known to jam with local musicians on the little stage downstairs.) The selection ranges from country to swing to soul to punk to pop. The only song that remains on the jukebox month after month is "Blueberry Hill" by Fats Domino.

Edwards personally types the title-strips that identify each song and includes the year that the record was released. "It's an instant bar-bet settler for customers," Edwards says with a laugh. "If somebody wants to know what year Stevie Wonder did 'Fingertips,' it's right there." If the jukebox alone can't settle an issue, customers can check in Edwards' book, *Top Tens and Trivia of Rock & Roll and Rhythm & Blues, 1950-1980.*

Edwards bought his first jukebox, a Seeburg, while he was still in high school. Since then, he and his wife have scoured the country for rare and unusual models. He says he is drawn to jukeboxes for their warmth and artistry rather than the profits that can be made in re-selling them. Although he estimates that several of his Wurlitzers are in the $8,000-$10,000 price range, "I'm never going to sell them."

Edwards love of jukeboxes is so great that he uses a picture of one as the logo for Rock & Roll Beer, a product that he sells in the bar and in specialty stores across the nation.

Although he says that the new generation of CD jukeboxes have excellent sound quality and an extensive storage capacity, Edwards retains his fondness for the old models. He notes that many old records will never be re-issued on CD and that a vintage jukebox satisfies several needs that have nothing to do with high fidelity. "A well-designed jukebox is an asset to any establishment. The customers love it."

And what do they love most? Edwards offers this all-time top 40 for his machine, as tabulated by computer:

1. Lou Reed, "Take a Walk on the Wild Side"
2. The Doors, "Light My Fire"
3. The Rolling Stones, "Honky Tonk Woman"
4. Talking Heads, "Take Me To The River"
5. The Temptations, "My Girl"
6. The Beatles, "Can't But Me Love"
7. Patsy Cline, "Crazy"
8. Jimi Hendrix, "All Along the Watchtower"
9. Chuck Berry, "Maybellene"
10. ? and the Mysterians, "96 Tears"
11. Otis Redding, "Dock of the Bay"
12. Bob Marley and the Wailers, "Jammin'"
13. The Beach Boys, "Good Vibrations"
14. Creedence Clearwater Revival, "Travellin' Band"
15. Elvis Presley, "Don't Be Cruel/Hound Dog"
16. Aretha Franklin, "Respect"
17. Elvis Costello, "Every Day I Write the Book"
18. Marvin Gaye, "I Heard it Through the Grapevine"
19. Wilson Pickett, "In the Midnight Hour"
20. Frankie Lymon & The Teenagers, "Why Do Fools Fall in Love?"
21. The Kingsmen, "Louie, Louie"
22. Bruce Springsteen, "Dancing in the Dark"
23. Isley Brothers, "Twist and Shout"
24. Steppenwolf, "Born to Be Wild"
25. Derek and the Dominoes, "Layla"
26. Bill Haley & The Comets, "Rock Around the Clock"
27. Jefferson Airplane, "Somebody to Love"
28. Peter Gabriel, "Shock the Monkey"
29. James Brown, "Please, Please, Please"
30. Neil Young, "Heart of Gold"
31. Jerry Lee Lewis, "Great Balls of Fire"
32. Duke Ellington, "Take the 'A' Train"
33. Fats Domino, "Blueberry Hill"
34. The Rolling Stones, "(I Can't Get No) Satisfaction"
35. Little Richard, "Good Golly, Miss Molly"
36. B.B. King, "The Thrill Is Gone"
37. Bob Dylan, "Like a Rolling Stone"
38. The Smiths, "How Soon is Now"
39. Tammy Wynette, "Stand By Your Man"
40. Pretenders, "Back on the Chain Gang"

(This list is copyright 1988, Blueberry Hill)

MCA

(Continued from page 8)

American rock 'n' roll bands had been announced at press time.

While sales and distribution will be handled by MCA, UNI will have autonomy in all areas of marketing, promotion and A & R. With MCA handling sales, Simone said the label would concentrate on artist development. "The committment to the artist will be far reaching," he said.

Other UNI staffers will include: Bill Bennett, senior VP/general manager, based in Los Angeles; Sam Kaiser, senior VP, promotion, based in New York; Robert Smith, VP marketing, based in New York; Marty Diamond, director of A&R, based in New York; Mark Gorlick, national director of promotion in Los Angeles; Jeff Backer, national director of promotion in New York; and Cindy Gray, manager of publicity, based in New York.

Schock

(Continued from page 11)

together in September of '86. Up until that time we spent writing material..."

"Middle Of Nowhere," the first single off the LP, is a brilliant slice of infectious pop that should, if there's any justice, inundate the airwaves and prove a major hit. The song, like most of the others on the LP, showcases not only the duo's talents as songwriting collaborators - but Schock's surprisingly powerful vocal talents as well. "I had no intentions of singing, I just wanted to play drums in the band and write songs," Schock confessed. "I guess I just didn't want to do the typical thing: when a band breaks up it seems like everybody can sing all of a sudden - whether they can sing or not. I wanted it to be more of a band rather than Gina Schock's solo album."

Initially, Schock and DeGeneres tried out a variety of singers - flying different people in from all over the country to audition. The duo soon realized that in the process of teaching potential vocalists the songs, Schock's voice began to develop - each month getting stronger and stronger. Schock explained, "At the end [of the auditions] Vance and I weren't satisfied with anyone we tried out... he said 'I don't know why we're wasting our time because you sing these songs better than anybody. You wrote them, you know what they're supposed to sound like, why don't you just sing?' So I thought 'Oh Christ, I guess I'm gonna have to' [laughs].

"The first thing that [people] usually say is 'I didn't know you could sing' - *I* didn't know I could sing! They're usually surprised by that and by the fact that I'm a songwriter, because I wasn't really those things in the Go-Go's."

Rounding out the band are: Steven Fisher, drums; Chrissy Shefts, guitar; and Mark Matthieson, keyboards. Once House Of Schock was primed and ready for exposure, it didn't take long for the industry to realize the band's potential. "We did one show and got a record deal," Schock explained.

If it takes just one more hour
Or if it takes another year
To find out where I'm gonna be
That's alright
– "Middle Of Nowhere"

DeGeneres commented on the fact that most will view House Of Schock as a new band, despite the successful track records both he and Schock share, "It's a real building process, we're just like any other new band. I mean, we realize we have to get out on the road and generate attention. Obviously we have a lot to prove." Shock concluded, "House Of Schock is what my life revolves around right now... I'm really proud and pleased to have these people playing with me in the band."

Looking Back

One of the first phonograph assembly lines, at around the turn of the century. Each of the six factory employees is applying his particular skill to the various stages of production required in those days. One of the models they're working on is the Edison Automatic Phonograph. Notice the overhead lighting they had to contend with for such precision work–and their attire, which is rather formal compared to that of their 1980's counterparts! Edison's factory and lab were located in his West Orange, New Jersey home–and these are the men he respectfully called his "insomnia squad!"

EDITORIAL

Entertainer Of The Century!

We have all watched the various awards shows on television that periodically pay tribute to the members of the entertainment industry who have excelled in their respective fields of drama, music, composition, the performing arts. These are the individuals, or groups, whose extraordinary talents have earned them special recognition from their peers and the public at large. The awards are generally presented on an annual basis, with some recipients enjoying that one shot at fame and then disappearing from the mainstream; while others, with staying power, continue to prevail, year after year.

Such is the case with that ageless marvel–the jukebox. It may not be singled out for a Grammy, an Emmy, a Tony or an Oscar, but it is indeed a factor, a vital factor in the world of entertainment. The jukebox is an important guage for determining the popularity of a record, not to mention its significance in the area of exposure. While radio continues to maintain a prominent position as a promotional tool, it lacks one major consideration–and that is selectivity. When you insert your money, be it coin or dollar bill, into a jukebox you have the option of choosing exactly what you want to hear, when you want to hear it.

Fads may come and go; the beat may vary; but the jukebox will always be around, to satisfy the public's musical desires, generation after generation. Don't get the impression, however, that its stability has given vent to complacency. No way. For the jukebox has consistently kept in step with the times, both in cosmetics and design as well as technological advancements.

The models you see today are a far cry from Thomas Edison's original tinfoil music machine of 1888. And the sound reproduction has undergone decades of embellishment to reach its present state of perfection. The jukebox of the 80's comes in a full variety of cabinetry and decor–from the sleek contemporary, to the furniture style, to the nostalgic. Its function is no longer limited to sound alone, for now we have the video jukebox along with the most recent addition to this illustrious line-up–the compact disc machine.

On Nov. 23, 1989, the jukebox will mark its 100th anniversary. This auspicious occasion has prompted a great deal of commemoration on the part of the entire coin-op amusement industry that is beginning now, will accelerate as the trade prepares for the commencement of annual National Jukebox Month (in November, 1988) and will continue at full speed throughout this year, and next.

Cash Box is proud to be a part of this ambitious effort. We join one and all in saying Happy Anniversary J.B.–thanks Mr. Edison–and move over entertainers of the year, here comes the Entertainer Of The Century!

Camille Compasio

JUKE BOX 100th ANNIVERSARY

PERSONALITY PROFILE

Charley Hummel– 'Edison Revisited'

by Camille Compasio

A hobby is something you enjoy doing, either as a source of relaxation, as a means of supplementing your income, or simply as a labor of love. It is not often that one is able to convert a hobby into a full time occupation, as Charley Hummel has done. He is the gentleman from Wayne, New Jersey who came to the attention of the trade some months back when Rowe's Joel Friedman introduced him to AMOA and the Jukebox Promotion Committee as they started formulating plans for the commemoration of the 100th anniversary of the jukebox.

While he is often referred to as an "authority" or "historian" on the origin of the phonograph (titles he justly deserves), Charley is the first to point out that his specialty is predominantly in the early era models, specifically from the period of 1889 to 1926 and his forte is mainly restoration and appraisal. He does work for eighty museums throughout the United States; and maintains a personal collection of Edison items that has toured the U.S. and Japan and has also been lent to countless museums for educational purposes as well as display. His years of research and study have focused largely on Thomas Edison himself.

It was interesting to learn how Charley got started on this venture. First, there was school, of course; followed by a hitch in the navy and then a job with IT&T. He was a policeman for about four years. He owned his own Deli for about eight and a half years and also managed a McDonald's. After all, he had a wife and four young children to support, so he had to keep working even though he was "not happy" with what he was doing. What made it tolerable, however, was the hobby he began developing, namely, collecting early Edison items, such as the "nickel-in-the-slot" phonographs. He became thoroughly immersed in the project, building up his collection, learning everything he could about Thomas Edison and, in between times, buying, selling and repairing early phonographs. As he told us, "What gave me the most personal satisfaction was being able to turn what I loved best, meaning my hobby, into my job. It has opened so many doors for me and has given me the opportunity to meet so many nice people." During a recent weekend, a number of visitors from Holland, England, Canada and the U.S., who were in New Jersey for a phonograph show, visited the Hummel home at 61 Laurel Drive, to view Charley's collection. This is a normal occurance, since he does not maintain a separate facility, preferring instead to entertain interested people in his

Early machines pictured with Charley Hummel in this photograph date back from 1899 when they were originally sold for $7 and $30!

home, where all of his treasures are contained.

Throughout our conversation, Charley repeatedly interjected comments and anecdotes about Thomas Edison, just as if the great inventor was still alive, in West Orange, New Jersey, keeping in touch with him. Edison was thirty years old when he invented the phonograph. The first "talking machine," the Edison tinfoil phonograph, was invented in 1877. It recorded the human voice and then played it back; however, it was strictly to "amuse the people" and had no commercial value, since you'd get only a minute and a half on each tinfoil and all you would hear would be your own voice. Although it had its merit in those days, Edison was bent on improving it, so he took off a couple of years for more research, during which time he invented the light bulb and the motion picture camera, while the phonograph remained on the shelf. In 1888, he took it off the shelf and began molding it into something that could be sold to the public.

In the beginning the phonograph was a show piece that was placed in hotels, taverns, and the like, with the location receiving no remuneration. But as the receipts started coming in, the locations began requesting percentages; initially on a small scale (5% or 10%) and ultimately in larger amounts commensurate with what was being taken in. It got to the point where the operators would put one key on the cash box and the proprietors another, so that both had to be present when the receipts were counted (putting aside the slugs that had to be thrown out), to make certain the earnings were properly divided. Even then, there was the problem of an equitable split. As Charley pointed out, through the years the jukebox has experienced its up and down periods but has managed to weather the storm and is now on a steady, upward course.

What about the machines of the 80's? "I must confess that I don't know that much about the jukebox industry today, but I'm learning," Charley confided. "And I can see history repeating itself. Just as in the early days, there was turmoil over patents, rights and royalties, and the earnings split. Similar problems exist today, only now there is AMOA to rely upon. This association is doing a wonderful job of representing the industry and providing assistance in all areas of concern," he continued. "When we had our recent meeting in Whippany, New Jersey, each of the phonograph manufacturers was represented and this, to me, exemplifies AMOA's efforts to unite the industry. I said to myself, how often do you see Ford, General Motors and Chrysler sitting down together at one table, at the same time! Edison would have been proud because he strongly believed in people, the importance of the human element and the personal touch."

Charley takes a great deal of pride in his collection of "Edison items." When we asked him to name some of his favorites, we were not too surprised by his response, in view of his great admiration for Thomas Edison–the man. "Edison's cane, some of the pencils he used, the handwritten notes he would send to his workers and various other personal belongings of his are among my most prized possessions," he responded.

Edison lived and worked in West Orange, New Jersey. His home also served as his laboratory and factory, where the early "nickel-in-the-slot" phonographs were manufactured and where he and his "insomnia squad" often burned the midnight oil, perfecting patents. As a matter of fact, as Charley pointed out, of Edison's 1,093 patents (including the light bulb and the motion picture camera), the phonograph was his favorite!

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Guest Editorial

Changing Times?

by Edgar C. Blankenbeckler
Chairman Of The Board
Seeburg Corporation

As time changes, the more it remains the same. It was Shakespeare who said "The world is a stage, and the people in it merely the actors, and each play their part." When I came into this business as a 23-year-old, just out of the service, I met many of the "old timers" who had been in the business for over 20 years, and many of them were absolutely convinced that they were being priced right out of the business. For example, pinballs had gone up to $175; pool tables were selling for $175; and jukeboxes? Well, jukeboxes cost $595, but they would last a good seven years before being junked. It cost five cents to play, and the national average on jukes for the operator was $5 a week!

Edgar C. Blankenbeckler

By the way, the prime rate at that time was below four percent; and a veteran could get a three percent G.I. loan; and buy a brand new 2/3 bedroom house for less than $10,000. A new pick-up truck cost $1,200, and a brand new Chevy automobile sold for under $2,000. A good hamburger was ten cents, and a blue plate special lunch at most restaurants was 50 cents, and that included coffee! In those times, these were thought of as high prices. A good serviceman then was paid about $50 a week.

But that was alright...the war was over, the G.I.'s were civilians again, and they were looking for jobs or a career; and there were a lot of them going into this business. Many of the old operators were selling out to the "new blood." Prices were going up, and they wanted out. "If the cost of the jukebox ever gets over $1,000 it will kill this business"...was a statement I heard over and over again. New, young, enterprising entrepreneurs came into the industry. Hard working guys that knew little about the business, but were ready to learn. Routes sold for a high dollar. New routes, new businesses were started from scratch. New locations opened up, and these entrepreneurs were ready to take care of the locations' equipment needs. So, 35 or more years have gone by. Inflation has taken its toll. A hamburger now costs way over a buck. A good blue plate lunch costs over $3. A cup of coffee is 60 cents and a new pick-up truck costs over $10,000! If you buy a new Chevy automobile it's going to cost you over $14,000, and that same home you bought for $10,000 back then is going to cost you over $70,000, and your mortgage is going to be around ten percent. And, by the way, a Seeburg compact disc jukebox, including discs, will cost about $4,800, but the national average of a Seeburg Laser System for the **operator** is around $110. That's a lot better than that $5 average way back when!

So, has the business changed in the past four decades? It sure has. From seven labels filling a twenty selection jukebox back when, to today's 150 plus labels filling a 750 plus selection Seeburg Laser Music System!

There are more people spending more money playing Seeburg's Laser Music System than any other jukebox in the history of our industry. The state-of-the-art has made our business more sophisticated. From noisy, scratching records that might last 25 plays, to a "no noise" compact disc with perfect stereo quality, and a permanence that you can will to your grandchildren. Sure, those new, young, enterprising entrepreneurs from back then have now gotten long in tooth, and the "new generation" is stepping in—sons, daughters, new blood that do not understand the business, but God they will learn, just like their predecessors did; they will cuss the high cost, and enjoy the benefits.

So...has the business changed in the past four decades? No, not at all. It still takes a lot of work, and frequent burning of the midnight oil.

What you have to do is take the good with the bad. You might lose locations and you might get locations. You might wonder why you ever got into the business, but yet you are damn glad you did, because no other business would have brought you the happiness that this business has brought over the past 35 years—and it's a lot more fun counting one dollar and five dollar bills than nick-

(Continued on page 39)

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JUKEBOX

Teresa Brewer– '...Music, Music, Music...'

Camille Compasio

It was New Year's Eve. The year was 1949 and a young singer named Teresa Brewer was in a studio recording a song called "Music, Music, Music," which was released in 1950 and was to become her first hit record.

The start of this new decade would also herald one of the jukebox's most memorable periods, and the opening lyrics of Ms. Brewer's tune–"put another nickel in, in the nickelodeon..." were right on target. The jukebox was indeed a key entertainment form for youngsters and oldsters alike and the familiar dome style of the '50s boxes is being reproduced today as nostalgia units by the major jukebox manufacturers. As further evidence of the impact of this period the '80s are seeing a remanifestation of the '50s decor and musical style cropping up in countless clubs and locations across the country.

Teresa Brewer

Needless to say, "Music, Music, Music" became a jukebox favorite, establishing a special niche for Teresa Brewer in the jukebox community; and her subsequent releases including "Till I Waltz Again With You," "Let Me Go, Lover" and "Ricochet," followed suit, attracting heavy play on jukeboxes from coast to coast, from Canada to Mexico. She had a bubbling, infectious vitality in her style of singing that was familiar to millions across the nation. Although her initial exposure was on wax, her talent and delivery soon captivated the night club circuit–New York, Las Vegas, et al, ultimately leading to numerous appearances on the then growing medium of television. Her star continued to rise and, with the exception of some time off for marriage and the raising of four daughters, her career has had few interruptions.

The music scene has undergone decades of changes since that first hit record in 1950 and Teresa Brewer has addressed the challenge, not by deserting the repertoire for which she was famous, but by enhancing and diversifying her delivery, which now runs the gamut from pop, to rock, to country, to jazz. She is now heading into her fourth decade as an international singing star.

Our "Salute To The Jukebox" would be incomplete without a special tribute to the "Music, Music, Music" lady!

Seeburg *(Continued from page 38)*

dis, dimes and quarters!

Today, there are thousands of locations that are prime prospects for a jukebox. These prospective locations are now serviced by disc jockeys, live music or non-selective tape units. They can't be replaced by just any type of jukebox. Seeburg has the only music system–the Laser Music System–that will successfully replace those non-revenue systems.

Personally, I like today and tomorrow much better than yesterday and the past, simply because I have a lot to look forward to. I can change the future–I cannot change the past. Can you? Let's drink a toast to today–let's drink a toast to the future!

As time changes, the more it remains the same. The world indeed is a stage, and we are merely the actors!

LOVE THAT JUKEBOX! Everyone's climbing aboard to toast the jukebox on its soon to be celebrated 100th anniversary–including (l-r)operators Larry Michaels and Marshall Panzke of Hi Fi Music Co., who are pictured checking the Cash Box charts while shopping at Singer One Stop For Ops, in full view of Gus Tartol's camera lens. Where are your buttons, fellas!

INDUSTRY CALENDAR

June 10-12: Illinois Coin Machine Operators Assn. (ICMOA); Pheasant Run resort; St. Charles, IL; annual state meeting and trade show.
July 21-23: Billiard Congress of America Trade Expo; Commonwealth Convention Center; Louisville, KY.
Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.
Nov. 3-5: AMOA Expo '88; Hyatt Regency Chicago; Chicago, IL; annual international exhibition.
Aug. 5-6: Amusement & Music Operators of Virginia; Ramada Oceanside Tower: Virginia Beach: state convention & trade show.

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Guest Editorial

Selling Coin Operated Music

by Rus Strahan
President
Loewen America/NSM

I am going to focus my guest editorial on four specific points–placement, appearance, programming and sound systems–which, I hope, will assist operators in getting the most and the best out of their coin-operated music equipment.

Rus Strahan

1. **Placement:** The placement of the phonograph within the location is critical. Today we are selling selective coin-operated music to the public. The first point to be concerned with is acquainting that customer with the fact that it is there. Therefore, he or she must see it. You, as an operator/salesman of coin-op music must convince the location owner that a prominent central location within his establishment is the best place for a phonograph. If he has a T.V., ask why it is set up over the bar? The answer obviously is so that customers can see it. Likewise, this is why you would want a key spot for the phonograph.

2. **Appearance:** It goes without saying that in addition to the location of the phonograph, the appearance of the machine is vitally important. It must be clean, well lit, and definitely without handwritten title strips. In this way, the customer can see the machine, can read the selections and, with money in hand, can start it playing.

3. **Programming:** Let us stop for a minute and think about what we are selling here: music, entertainment–yes, in a manner of speaking, this is what we are selling. However, what we must take into consideration is the real thing we are selling, which is time–two to four minutes for a quarter. Let's look elsewhere for a bit; take a supermarket, for example. Why are they all set up in a standard way; namely, produce in one section, cereals in another, dairy products in another, and so on...? The reason is to speed people through as efficiently as possible. Let them make their choices, move on to the cash registers and then out of the store to make way for others. We can learn a great deal from this, meaning to program our phonographs in a standard way. For instance, with a 200 selection phonograph going into a new location, you might try a "standard" program to start off with, such as 40 mixed "oldies," 20 good "country" tunes and 40 "top hit" tunes. You could, for example, then arrange these, horizontally, across your program holder so that the top 40% is "top hits." If all of your machines are set up this way, people will know exactly where to look for their choice of music. They can then quickly make their selections and move on so that the next customers can have their turns, thus promoting override, which we all welcome.

4. **Sound System:** We often hear about the quality of the sound, or the poor quality, whatever the case may be. Many times the sound system is poor because the speakers on the phonographs are of high quality but the externally mounted speakers, from a variety of sources, are of a low quality. A location's equipment cannot sound good if there are staples in the speaker wire, speakers that are poorly located and installed, low quality speakers used, etc. Remember, you cannot expect a good performance from a poorly constructed speaker.

Try some of these suggestions as well as a good sound system and see if collections don't improve.

Looking Back

The identification on this early model reads: "Edison Acme Coin Slot Phonograph, alternating current." The dimensions are 72" high (with back); 46" (without back); and the base is 27" by 17". Notice the rather uncomplicated looking mechanism that is visible through the cabinet opening.

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While other jukebox manufacturers have been slow to recognize the Compact Disc trend, Seeburg has already entered its second generation of CD products. With music revenues dwindling over the last 10 years, and the competition of substitute entertainment, operators have clamored for new money-making technology.

We've answered your demand, and we're not through yet. In celebration of the 100th year anniversary of the jukebox, Seeburg has added the "Classic", a nostalgic model, to our growing family of all-CD products. We also stock a large inventory of compact discs that includes a custom, all-occasion and current "hot-hits" disc format.

Other entertainment innovations are in the works at Seeburg. With completion near at hand, operators can expect an even greater profit potential.

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Guest Editorial

Operators, Look For The 'Ripple-Effect'!

Joseph J. Pankus
Executive Vice President
Seeburg Corporation

Changes made by outside influences are affecting the way the jukebox business will operate over the next several years. Music availability, technology, consumer preferences, substitute entertainment, location demands and other elements are creating a **Ripple-Effect** in our industry.

When Seeburg initially introduced the CD jukebox, the more aggressive operators examined the value-potential and developed a niche element to their overall operation. And, that niche has turned into a major profit center because it fulfilled the **Ripple-Effect,** a need that no other element could fill.

Others stated that the price was prohibitive, but didn't relate it to value. A very simple price/value formula has been used for decades to help determine if a buy was good or bad.

$$\frac{\text{PRICE}}{\text{VALUE}} = \text{COST}$$

If a Seeburg CD system costs $4,850.00, with discs, and it generates an average operator take of $105.00 each week, or $5,460.00 annually, the price/value equation looks like this:

$$\frac{\text{4850 PRICE}}{\text{5460VALUE}} = .89 \text{ COST}$$

If an operator purchases a less expensive system for $3,700.00, plus $200.00 for records and discs, and generates $70.00 weekly ($3,640.00 yearly) due to pricing split and patron play...

$$\frac{\text{3900 PRICE}}{\text{3640 VALUE}} = 1.07 \text{ COST}$$

...you just made a bad purchase! You paid 20% (1.07/.89) too much for the less expensive product. You, like most firms in business, have to be numbers-oriented. If an operator's equipment source continually boasts that he has the right product for your account at the right price, and sidesteps the product's true cost, he is selling something he wants to get rid of or something that will quickly become obsolete.

Joseph J. Pankus

A basic reason why a product is successful is that it makes other people successful. Everybody wins when technology enriches the people who use it. Remember that no operator will ever be truly successful unless he makes others successful. The operator's customer, the location, is and will always be asking "WIIFM"–what's in it for me! That's human nature. The patron, before inserting the buck into a jukebox, asks the same question. So, if you think you satisfied a location and its patrons with a bargain-priced piece of equipment, you may have paid a higher cost and short-changed your customer on value.

Chicago operator Ed Velasquez has recently revamped his approach. It is his job to increase food and drink sales for his customers, and good sound entertainment is one vehicle. Ex-mayor of Fort Dodge and next AMOA president, Clyde Knupp, says that the RIPPLE-EFFECT of new technology gives an opportunity for an operator to develop an image-upgrade. Clyde wants operators to be music professionals and entertainment specialists–and this can be aided by various promotions on a local level. We agree.

One operator in the southeast went to a distributor of a major brand of beer and signed an agreement whereby the distributor pays $75 a month to the operator. For what? The operator painted the beer company's logo on the front/bottom glass of a Seeburg CD system! Another operator is doing the same thing, but with a local radio station's call letters. In return, the station promotes the location.

Another RIPPLE-EFFECT was witnessed when secondary locations resisted 3/$1.00 pricing by Don Hesch of A & H Entertainers when he wanted to roll down last year Seeburgs and replace them with our new models. Don asked Seeburg for a chip that would allow seven plays for $2 to ease the resistance and stimulate $2 patron play. Seeburg fulfilled the request and early reports are excellent. Don saw the obstacle and created a money making solution.

(Continued on page 45)

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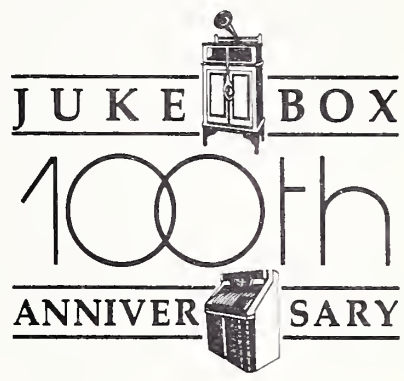
Pankus

(Continued from page 44)

Operators have told us that locations will request current hits, and Seeburg now provides that on a "Hot Hits" disc program. Other operators say that they'll put CD singles on our machines when they're available. Singles is going against the **RIPPLE-EFFECT**, and has been for 20 years. Millions of dollars are being spent by record labels, radio stations and record stores to do two things–promote album and artist recognition. Every study I've ever seen shows that consumers buy and play music based on artist preference. Even though the Seeburg units will accommodate CD singles, if I were an operator, I would not consider returning to a single song format.

In the past, jukebox manufacturers including Seeburg have been blind to this obvious preference, and continued to only provide song-oriented systems. Back in 1980 the video game producers and the operators totally ignored the **RIPPLE-EFFECT** and such warnings as increased license fees, PTA revolts, restriction of placement, derogatory news publicity, etc. Operators who take shortcuts and don't concentrate on making their customers successful risk loss of accounts to substitute entertainment or to other operators, or even worse, they stimulate the location to buy its own equipment.

So if you, the operator, are attempting to carve out a successful operation, look for the ripples and respond to them. It's really easy because so few are trying. Don't take my word for it. Look around you. Do you see many people doing it



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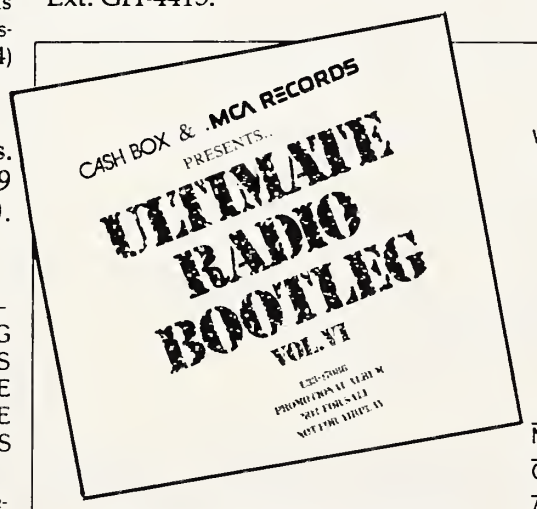

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